Kine WEEKLY

EIRE: FILM PRODUCTION SCHEME

See page 3

CASE FOR THE DEFENCE!

CALL THE 1st WITNESS

(The Hollywood Reporter)

"DUGAN VERDICT: SOLID HIT... one of the slickest nuggets of entertainment that ever deserved the word. Laraine Day, who has approached star status, bursts with the splendour of a comet into full stature as Mary Dugan. The months M-G-M has spent in grooming her are repaid with interest. M-G-M has jumped the first audience hurdle by making a greater hit out of what was a proven hit, a name which audiences will remember in fond memory. The rest is up to the exhibitor—and it should be just putting up the lobby ropes to keep the crowds in line."

CALL THE 2nd WITNESS

(The Showmen's Trade Review)

"The newest version of 'The Trial of Mary Dugan' is superior to the original. Those who saw the play or the 1929 screen version will find themselves again absorbed in the plot as though for the first time, while thousands seeing it for the first time will mark it down as splendid murder-mystery melodrama."

CALL THE 3rd WITNESS

(Box Office)

"That a good thing is worth repeating almost goes without saying. This is the case of the new version of 'Dugan.' Emerging again after 12 years, the court-room drama makes the grade easily as a dramatic entertainment . . . a field day for neat-turned performances."

"THE TRIAL OF MARY DUGAN"

Based on the Play by Bayard Veiller, with

ROBERT YOUNG, LARAINE DAY, TOM CONWAY, FRIEDA INESCORT, JOHN LITEL, MARSHA HUNT

PROVINCIAL TRADE SHOWS
CARDIFF Empire April 9 10.45 a.m.
BIRMINGHAM West End April 9 10.45 a.m.
NOTTINGHAM Hippodrome April 9 10.45 a.m.
LEEDS Scala April 9 10.45 a.m.
SHEFFIELD Cinema House April 9 10.45 a.m.
LIVERPOOL Trocadero April 9 10.45 a.m.
MANCHESTER Gaumont April 9 10.45 a.m.
NEWCASTLE Queens April 9 10.45 a.m.
GLASGOW Picture House April 9 10.45 a.m.

TRADE PRACTICES DISCUSSED
See page 9

Kinematograph WEEKLY

No. 1772 Thursday, April 3, 1941. Vol. 290

THE NEW *KINE.* YEAR BOOK
See page 5

NATIONALISATION OF THE INDUSTRY

A.C.T. Report

"TIME IS RIPE" FOR STATE CONTROL

THE COMPLETE NATIONALISATION OF THE FILM INDUSTRY — PRODUCTION, DISTRIBUTION AND EXHIBITION — IS ADVOCATED IN A REPORT WHICH WILL BE CONSIDERED BY THE A.C.T ANNUAL DELEGATE MEETING ON SUNDAY.

"ECONOMICALLY," SAYS THE REPORT, "FILM EXHIBITION PRESENTS A TYPICAL CASE OF AN INDUSTRY RIPE FOR NATIONALISATION."

IT GOES ON SPECIFICALLY TO REFER TO PRODUCTION, PROCESSING AND DISTRIBUTION, IN ITS PLEA FOR A STATE FILM INDUSTRY.

Nationalisation of film exhibition is a policy advocated by the compilers of a report to be presented to the eighth annual general meeting of the Association of Cine Technicians on Sunday next. Strangely, it is omitted from the measures for which the A.C.T. should press in the table of conclusions.

These are: (1) A State production enterprise, (2) a State distribution organisation, (3) State studios and laboratories, (4) a film credit organisation. These should be accompanied by labour representation on the controlling committees, democratic organisations of the views of the public, and minimum standard conditions.

The report appears to be not so much an unbiased examination of the case for and against nationalisation as a general rationalisation of the case for a State industry.

Present Weaknesses

A large part of the report, which covers ten quarto pages, is devoted to an examination of what are considered weaknesses in or abuses of the present British film production situation, and a not altogether convincing conclusion that a State film industry would prove the cure.

On one or two points the emphasis is very properly laid, notably the assertion that to be successful there must be continuous and regular production in order that overheads may be kept at a low figure and high technical quality maintained.

Departments of State

In order to achieve this, a State production enterprise is envisaged "with a moderate but increasing output" of feature films whose product should be processed in State studios and laboratories, rented by a State distributing organisation, and presumably exhibited in nationalised kinemas.

"Economically," says the report, "film exhibition presents a typical case of an industry ripe for nationalisation."

"Competition has already run its course to the point of trustification. The advantages of competition have already expressed themselves in a raised technical standard of auditorium and presentation . . . .

"The typical early stage of private enterprise—free competition bringing about increase—is already rapidly giving place to the typical closing stage—syndicates and monopolies bringing about restrictions."

Nationalisation of exhibition, says the report in another place, would merely require a transference of ownership without much change in the organisation of the Industry itself.

A Problem and its Solution

But a State Film Industry is not achieved by nationalising kinema only, and thus the report acknowledges, by devoting a large part of the report to analysing the effects of

Continued on page 5

SUNDAY THEATRES TURNED DOWN

The question of the Sunday opening of theatres has been turned down by the small margain of eight votes after it had been submitted to the decision of a free vote in the House of Commons on Tuesday.

A motion was moved by T. MAGNAY (Gateshead) asking that the Order in Council under the Emergency Powers (Defence) Acts, 1939-40, which would empower Local Authorities in certain circumstances to arrange for the Sunday opening of places of entertainment should be annulled.

Herbert Morrison, the Home Secretary, admitted that he had been a frequent attender at kinemas, where he had seen many dignified and beautiful films. He could not see that the legitimate stage with the living British actors and actresses was morally inferior to the screen with its artistes who came from all parts of the world.

On a division the motion for the annulment of the Order was carried by 144 to 136 votes.

FRED E. HUTCHINSON FOR PARAMOUNT

Appointed General Sales Manager

Fred E. Hutchinson, who succeeds Mr. Griffiths as general sales manager of Paramount and takes up his appointment under David Rose on Monday week, is making a move, the interest of which is increased when it is realised that for thirty-three years he has always fought under the same banner, that of M-G-M. and its associated companies.

Back in 1908 he joined New Century in Bradford, with Arthur Cunningham and the late Sydney Carter. From even in those days to now he assures us he has appreciated the KINE. WEEKLY, which gives us additional pleasure in congratulating him on achieving so important a post.

Shortly after the arrival of Sam Eckman, jun., in this country Mr. Hutchinson was made Northern District manager, and in 1930 he was promoted to be second in command of the sales force under J. C. Squier, moving to London in the following year.

SUNDAY DELIVERY RATES

Sunday opening of kinemas in Manchester has put additional work on the film carriers, who have been obliged to adjust their transport charges accordingly.

D. E. GRIFFITHS, who has resigned the position of General Sales Manager of Paramount

American Film Committee

RELIEF FOR BOMBED AREAS

The American Film Companies' Relief Committee announces that it has contributed £250 to the Lord Mayor's Fund at Plymouth and the same amount to the Lord Mayor of Liverpool and the Lord Provost of Glasgow, for the relief of air raid victims in those cities and adjacent districts.

The Committee consists of: George Archibald, Sam Eckman, jun., G. W. Dawson, Francis L. Harley, George J. Maidment, Max Milder, J. R. Rance and David E. Rose. It was formed some weeks ago in conjunction with the decision of the film companies in the United States to devote a portion of the proceeds of the film "Land of Liberty" to British air raid relief.

It will be recalled that "Land of Liberty" was originally produced in Hollywood by the American film companies collectively for exhibition at the New York and San Francisco World Fairs. It is made up of selections and sequences from 120 historical films. It is now being distributed nationally throughout the United States as a means of raising funds for general relief purposes.

The Committee also announces the donation of a mobile canteen to form part of a five-vehicle mobile relief unit designed to supply immediate relief to bombed areas in and near London. This unit is now nearing completion and is expected to be in operation shortly.

PLAN FOR PRODUCTION IN EIRE

£300,000 Studio Scheme

WHILE war conditions have made it necessary to close down several British studios, negotiations are in hand for the building of a motion picture studio in Eire at a cost of £300,000. The names of those promoting the scheme cannot yet be mentioned, but the following details indicate that it is an advanced state of development.

The site is within six miles of Dublin and roughly 1,000 acres in extent, and the scheme is being sponsored by the directors of a large Irish firm of manufacturing druggists. KINE. understands the scheme is being prepared jointly with the Eire Government, which is believed to be financially interested to the extent of 50 per cent. of the initial cost. The promoters are at present in Eire in conference with the Government.

Four Stages

The plan allows for the erection of four sound stages, twelve cutting rooms, workshops, wardrobe and art departments, dressing rooms, a large restaurant, a trick tank and an extensive exterior lot. A model which presents many novel features is being prepared by a well-known art director in the form of an aerial view. It is based upon the best ideas of our most recently built studios. The stages will be of the type built at Sound City and Ealing, where it is possible, by opening large soundproof doors, to make two small stages into a single large unobstructed one.

The site consists of a large country house roughly twice the size of the Pinewood Club, standing in extensive grounds on a river. If the present plan is adopted the mansion will be used partly as production and executive offices and partly as a club where artistes and technicians may reside. It is understood that special reduced electrical power rates will be available as a large proportion of the power in Eire is Government-owned.

It is suggested by the promoters that difficulties in the way of travel to the studios from London under war time conditions could be solved by rail travel to Manchester and thence by the four times weekly air service to Dublin. The promoters stress the fact that at present there are no black-out restrictions in Eire.

Equipment Problems

Several important details have yet to be cleared up. In the first place there is no indication as to how the necessary technical equipment will be obtained. There are many manufacturing and export restrictions on sound and other essential apparatus and only a limited supply of other studio gear is available. It would appear, therefore, that a substantial part of the lighting gear, electrical equipment, cables, projectors, cutting room and workshop machinery, camera and back-projection equipment would have to be shipped from America and convoyed over.

If the sound stages, workshops and cutting rooms are properly built the minimum time required for erection, excluding preparation of the site, would be four to six months. If the work were put in hand almost at once it would be September before the first stage was ready for production. Another, and at present a major, trouble is the question of labour. It would be impossible to obtain the necessary technical personnel from this country under the war conditions now in operation, for there is already an acute labour shortage in our own studios. This would make it necessary to draw upon America for technicians.

From inquiries made by the KINE. it is understood that the plant would operate solely as a rental studio. It is not quite clear what laboratories are available in Eire or what quality of work they produce.

R.A.F. STARS OF COLOUR FILM

William A. Wellman to Direct

FOR the first time the work of the Royal Air Force is to be put on the screen in colour. Exploits in the Battle for Britain which have staggered the world will be depicted without the aid of a supporting love story or star cast.

Through the efforts of a keen enthusiast in the Air Ministry (service conditions prevent the publishing of his name) the Air Council have granted permission to Oscar Deutsch, with whom Arthur Rank is associated in this picture, to make a feature-length film in Technicolor of the operational duties of the R.A.F.

The Air Council have also approved of an invitation being sent to William A. Wellman, the American foremost director of aviation films in the world, to come to England and direct the picture. Wellman has directed many outstanding flying films, "Wings," greatest of them all, was his first; "Legion of the Condemned" another; and more recently he produced and directed "Men With Wings" in Technicolor.

From the outset the one thing about the production of the R.A.F. film on which all agreed, the film should in its sheer realism, its revelation of the drama of the daily tasks undertaken by the pilots and crews of fighters and bombers, be sufficient to tell the story. No stars as we know them will appear in the film—the *stars of this film are the men and machines of the R.A.F.*, who in one week take active part in more dramatic hair-raising scenes *than have appeared in all the spectacular movies ever made.*

Production Difficulties

Difficulties in the way of the production abounded and coupled with them was the demand of the Air Council that filming must not interfere with the normal operational duties of the R.A.F.

After months of planning and negotiation it was decided to include in the film a motion picture record in colour of actual operational bombing raids over Germany. The value of such a record as foreign propaganda, and as a stimulant to the public in Great Britain, the Dominions and U.S. is beyond description, apart from the historical value of such records; but to put the scheme into actuality was a formidable task.

A New Camera

Technicolor, of which Kay Harrison is the head, undertook the task of solving the many photographic problems connected with night kinematography in colour. The camera equipment in normal use by Technicolor was far too heavy, and as experiments in the development of a monopack Technicolor camera were completed and the first shots on this revolutionary camera had surpassed anything previously seen in colour, cables to Hollywood saw to the Clippering of this camera to England. (The first shots with this new camera appeared in Alexander Korda's "Thief of Bagdad.")

Weighing only 175 lb., the new camera was ideal and experiments carried out by the R.A.F. in conjunction with Technicolor brought the plan to fruition.

The Air Ministry allotted a long-range heavily armed bomber to be used for the purpose of obtaining the colour record of an actual operational bombing raid.

Test flights over this country were devoted to finalising night flying camera conditions and data collected concerning the results at different low flying levels. Low flying in the face of enemy ground defences is a dangerous manœuvre, and the Air Council demanded that the safety of the crew and aircraft must be the governing consideration.

After considerable deliberation it was

Continued on page 17

On All Fronts

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.

Editor: S. G. Raymont.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

IRELAND'S CHALLENGE

IF we in this country do not know how to appreciate the true value of film production as a national asset, other people seem ready to show a quicker understanding. On another page we refer to the project by which the Government of Eire aims at building up an industry in or near Dublin.

Their difficulties will be very great, no doubt, for although Eire is not near enough to the world war to enjoy the black-out and other luxuries, she is a next-door neighbour who cannot but be affected by many of our troubles. She will find the supply of plant and equipment a troublesome job; artists, studio-workers and technicians of all grades will be as awkward for her as for us; and it would be a sanguine man who would prophesy triumph for her.

But whatever success she may achieve must be at the expense of the British production industry—this can hardly be doubted. Our own established studios must be struggling on with decimated staffs, fighting hard to survive the storms that beat upon them from all quarters, and in no position to resist competition such as the Eire scheme must offer.

A Government-owned—or controlled—enterprise need not study the finer points of commercial prudence, and it is easy to foresee that full advantage will be taken of the influential management to offer terms for studio facilities with which our stages cannot hope to compete. If production costs are cut, as any reasonable man must expect, on the facts of the case, our studios will have to face one more blow at a time when they are in no condition to receive it.

THE "NATIONALISE" CRY

WE have before now seen a kite flown to see which way the wind was blowing. One is fluttering in the breeze just now, and its string is in the hands of the A.C.T. This body has a passage in its report which speaks of film exhibition as a typical case of an "industry ripe for nationalisation."

Now in the middle of a war we expect to see a good many things nationalised which would hardly be thought fitting subjects for that operation in normal times. If we consider most of the public utility services we minght in fact find that they are already so fully under control that as far as the public is concerned they are practically State-owned.

It is, however, a daring step forward for the entertainment industry, particularly the production and presentation of films, to be ranked with our docks, our railways and our food and our munition factories. We find there is a limiting line, on one side of which are possible subjects for nationalisation, and on the other are certain features unimaginable in that category.

One of the peculiar features distinguishing the men who run this entertainment business of ours is their strong individuality. It is by virtue of this characteristic that they have built it up to its present dimensions, because they have exhibited that responsiveness to public taste which has spelt success; those who lack this quality are failures.

We have gone a long way towards national organisation by getting big circuits together, and working them scientifically to produce good results. But once organisation has passed the point at which individual and competitive initiative has been the inspiration, there it has ceased to advance.

Long Shots

A CRITIC OF THE CRITICS—"QUIET WEDDING" FOR U.S.—EIRE BENEVOLENCE—STOCKPORT REMAINS CONVIVIAL—NEVILLE ARMITAGE DEAD—AN AIRMAN DIRECTOR—SEEN ON MOVIETONE

SHREWD handling of business problems together with an unerring ability in seeing ahead in films and finance, together with an independence of outlook and an outspokenness when occasion demands have set C. M. Woolf, of G.F.D., among the leaders of the picture business.

LAST week at the joint meeting of the C.E.A. and K.R.S. he was unflinching in his criticism of the manner in which films are appraised according to a set of figures in the C.E.A. Film Report. Some of his colleagues thought the occasion unsuitable for criticism of this kind, but C. M.'s opportunities are few of voicing such an opinion, and it certainly had relation to the subject under discussion, that of securing a wider exhibition of British films.

NEXT week C. M. has two very important subjects for Trade show in the anxiously-awaited "Major Barbara," the film version of the remarkable Shaw play, and "Back Street" in which Charles Boyer and Margaret Sullavan are teamed together. America has great praise for this big Universal box-office winner which General Film Distributors salesmen are keen to exercise their ability upon over here.

PROOF that America has always room for the really outstanding film is forthcoming in the news that one of the biggest deals yet made for the acquisition of a British picture has been concluded for the American rights of the outstandingly successful "Quiet Wedding" between the producer, Paul Soskin, Paramount, who are distributing here, and Universal, who have already paid down a substantial sum in advance to secure the film.

UNIVERSAL has definitely made a scoop, against many bidders, and the deal marks another forward step in the presentation of the best and most representative type of British film to American audiences. Advance reviews from the States hail the Soskin triumph as a predestined winner over there, where it will have its premiere in a few weeks.

APART from its great box-office appeal, "Quiet Wedding" is undoubtedly going to be of the greatest possible prestige value because America is fully aware of the almost overwhelming difficulties besetting this brilliant comedy during production, and its successful conclusion to schedule, a really notable achievement for the British industry under the blitz circumstances.

BY the time these notes appear in print the Cinematograph Trade Bevevolent Fund will have started another financial year. It is hoped that the benefits from Sunday opening will show a considerable increase during the coming twelve months, for the need is great, and steps have been taken to place the claims of the Fund in the right quarter. As reported on another page, the Fund Secretary accepted the invitation of the South and East Lancs Branch of the C.E.A., to attend their meeting on Friday last, when the members present decided to give their whole-hearted support to this matter.

I MENTIONED in these columns the other day that some livestock would be an acquisition for "Glebelands," and suggested a motherly hen. Now a present of a dozen hens from the anonymous donor of the eggs is announced. Now comes the question of feed for the hens, and application is being made to the appropriate Authority for this.

IT is possible for an enthusiast for a cause to dismay his fellow-workers by the vigour of his optimism. Reading the report of the Irish Cinematograph Trade Benevolent Fund, just to hand, recording the activities of its first year of existence, one feels that the colleagues of Robert C. McKew, G.F.D's Dublin manager, Hon. Secretary of the Fund, must have thought that he was talking nonsense when a year ago he set a thousand pounds as his goal within twelve months.

LEONARD GING, President of the Fund, as good as confesses this in his letter embodied with the report. He declares it is due to Bob that the Fund in Eire is an established fact. "I confess that I, and I am sure many others present at the inaugural meeting, felt our Hon. Secretary was not only an optimist, but talking through his hat." But Bob McKew's optimism and hard work have done the trick, and a thousand pounds has been deposited with the trustees, leaving also a hundred pounds to meet contingencies. Congratulations to all.

TIME was when the Critics' Circle, previously the preserve of the drama, was apt to regard with a certain amount of disdain the intrusion of the film critic,

C. M. WOOLF

who was rarely permitted to forget that he belonged to an unconsidered and almost negligible minority. Nowadays, far from being the pariah of newspaper critics, he has assumed a position in his professional circle commensurate with the importance of the entertainment for which he caters.

THE new standing achieved by the film critic is reflected by the recent election of officers for the current year, when, for the first time in the history of the Circle, both the presidency and the vice-presidency are held by film men—A. E. Wilson, of the *Star*, and Jympson Harman, of the *Evening News*. Membership of the film section, I am told, is now practically 100 per cent., the one exception being the critic of a Sunday journal, whose film trade associations debar him from the honour.

THE new chairman of the film section is C. Dixon, of the *Daily Telegraph*, the vice-chairman being Dilys Powell, of the *Sunday Times*. Milton Deane, continues as Hon. Secretary. The membership of the section, which is now 62 as against only 22 in 1937, comprises the film critic of every Sunday, morning and evening newspaper in London, with the one exception previously referred to.

IT was with a deep feeling of regret that the KINE. staff heard of the death by enemy action of a member of the Trade whose character and personal charm endeared him to friends, colleagues and employees alike. Neville Armitage, as the head of Walturdaw Cinema Supply, had maintained and advanced his company's prestige by his engineering knowledge, initiative and perseverance.

U.A. PLANS NEW SALES METHOD

Kine. New York Cable from Motion Picture Daily

U.A. NEXT SEASON will have eleven producers. The company is expected to release "Sailors Three," the British film, next season in America. Company also plans five district sales meetings, starting in New York on April 14, and plans revolutionary sales method—if producers approve, they would sell all product but Chaplin and Selznick on one contract instead of each producer's product separately as heretofore.

GOLDWYN PLANS feature association with Disney on life of Hans Christian Andersen; no release set.

PARAMOUNT PLANS 38 to 40 features next season; 85 one-reel shorts, one two-reel cartoon; the first five block features ready under the Decree terms July 15.

TWENTIETH-FOX REPORTS a net loss last year of $517,336 after providing foreign asset reserve of $2,800,000. The loss compares with a profit the previous year of $4,146,000. The company plans about 50 features next season.

CARY GRANT has been signed to the lead in Warner's "Man Who Came to Dinner," giving his salary to British War Relief.

METRO PLANS 40 to 50 next season.

EASTMAN KODAK pays employees wage dividend of nearly two and half million dollars for the year.

AN EARLY ISSUING of orders for commercial television starting in autumn is expected following an important F.C.C. hearing on standards.

WHEN war broke out, as an amateur yachtsman, he took his place in the Senior Service, contributing to it, in the rank of lieutenant, a skill developed in other fields. His death came during a recent raid on Plymouth, in which Mrs. Armitage, herself a hospital worker, lost her life. Two daughters, not yet in their teens, are left to mourn their parents, while the staff of Walturdaw feel acutely the loss of a chief not only respected, but sincerely beloved.

WHEN Leslie Hill, Chairman of the Devon and Cornwall Branch of the C.E.A., limped into last week's meeting it was at first feared he was one of the victims of the recent blitz on Plymouth, but this proved not to be the case. He had met with an accident the previous week by which he had broken his ankle. He was keen enough on his job to make the journey from Cornwall to Plymouth, and he intended going on to London next day.

THE National Exhibitors Association may deem it advisable to cut out from its annual programme, the dinner which has been such a big social event in the past, but not so that lively local body, Stockport and District Cinematograph Exhibitors' Association.

WAR, or no war, food rationing, or no food rationing, the Association is to foregather next Tuesday in the Lancaster Room at the Midland Hotel, Manchester, for the annual dinner. Not, however, at the hour usually selected in the evening, but at 4 p.m. After that a comestible of another kind in the form of "Shephard's Pie," the show at the Palace Theatre. Wally Baker, of the Empress, Heaton Norris, is carrying out the arrangements as secretary of the group.

IF, as is hoped, William Wellman accepts the invitation to come to England to direct the Technicolor film of the work of the Royal Air Force which is being planned, there will be brought to the charge of the film one who is not only the foremost director of aviation films in the world, but a flier with actual war experience.

DURING the 1914-1918 war Wellman served with the Lafayette Flying Corps and the U.S. Army Air Corps, receiving for his exploits in shooting down enemy planes the Croix de Guerre with four gold palms. He was incapacitated at the beginning of 1918, and when invalided was transferred to duties as an instructor in the Air Corps.

AS 1941 has no Grand National, British Movietone News in their current reel recapture the excitement in this great event reviving sporting memories with thrilling highlights of past Grand Nationals, including the Royal Aintree of Coronation Year. Another important item is the historic action of the signing of the Bill which leases bases in the Atlantic to America by John Winant and Winston Churchill. Pictures of Yugo-Slavia and the Queen's message, mobile canteens for heavily bombed areas are also shown.

SIDNEY OSBORNE, who has just left the G-B circuit for service in the R.A.F. where he is to be trained as a navigator, had a stroke of bad luck just before joining up when both his home and the theatre which he managed at Plymouth suffered destruction in the recent blitz. He will carry into his new life a wide experience in various branches of the entertainment business, which should be of value to his comrades during hours of relaxation and entertainment.

NEWLY appointed to the management of the Majestic, Staines, by Odeon Theatres, Ltd., H. V. Arnold brings to it, besides his experiences of forty years in the Industry, a particular experience which he does not wish to repeat. During a raid on London, while doing duty as a voluntary A.R.P. worker, a bomb which dropped a few yards away put him on his back for a week. He asserts his belief in miracles, for he says he is now quite fit again. Among his managerial activities he includes a period in control of the old Lyceum in 1905, and the charge of Astoria's in Old Kent Road during a particularly heavy blitz.

BY one of those queer happenings from which no newspaper office is exempt, a paragraph announcing a managerial appointment found its way into our obituary column last week. Apologies are tendered to James Bowgen, formerly of the Villa Cross Picture House, Handsworth, who has succeeded the late Fred Hardy at the West End Cinema, Birmingham, for our error in placing him prematurely among the immortals.

THE STROLLER.

Close-Ups

By

Screencomber

THE DOORMAN SAYS

"COR plaster me with perforation, splinter my sprockets," said the Commissionaire, "but what's all this about women operators and talking of my operation—but that's another story, as the author said when he saw the screen version of his book and the builder told 'em when they wanted an extra floor put on to the bungalow.

"Rot my reels and combustulate my carbons, but 'ere's one of these women projectionists telling the paper how she often gets lonely away up at the back all by herself in the box, and her with about three reels of Clark Gable like as not, and Clark crooning lovey-dovey stuff to 'er in the little old loud speaker.

"Flay me with first features, but lots 'o women wouldn't mind being up there alone with little old Clarkey, and come to that I wouldn't mind taking over when we've got a Garbo showing, so long as the old woman don't get to hearing about it."

WE'RE IN THE ARMY

ALL the fuss about film technicians going into the Army is so much piffle. The criticism that it will kill British production is just nonsense. On the contrary, it should add considerably to production efficiency when, after the war, technicians and artistes are schooled in Army discipline. Here then is a tender love scene of the post-war period being enacted under the direction of the sergeant-major.

"On the command '**Shun,**' all members of the company will spring to attention, absolute silence being observed. The cameraman will wait for the word '**Action,**' when he will raise his hand smartly and set the camera in motion, at the same time the sound man will signify his readiness with a series of pips. The clapper boy, holding the clappers tightly under the right arm will advance three steps forward until he receives the order '**Left Turn.**'

"When he comes within camera range he will get for the command '**Left Turn—Halt.**'

"On the order '**Present Clappers**' he will raise the right hand and grip the top edge of the clappers, at the same time seizing the bottom of the clappers firmly with the left hand at the point of balance. The clappers are then swung briskly outwards until they face the camera, and the right hand will be raised and lowered sharply, so that a loud report is heard. During this entire operation the left hand will remain stationary. Having announced the number of the scene and take, the clappers will be replaced beneath the right arm, and the clapper boy will about turn and retire smartly from the set.

"On the command '**Advance,**' the leading man and woman will face each other and take three sharp paces forward, waiting for the order '**Slope Arms**' before raising the arms from the elbow. They are now in proximity and will wait the command '**Engage**' before the leading man places his right arm around the lady's waist and the left around her neck. On the '**Ready**' the leading man will open his mouth one inch, at the same time moving his head briskly forward until he comes in contact with the nape of the leading lady's neck. On hearing the '**Engage**' he will take a sharp bite from the back of the lady's neck and hold the position until I give the order to dismiss.

"All right—company '**SHUN!**'"

THE CRUELLEST CUT

A cutter with a tender heart,
Wielded his ugly shears.
Tearing and ripping the films apart,
His eyes all dimmed with salty tears.

"Poor soul," he said, "She may be starving,"
And moaned as her big scene he tore,
But ham was always meant for carving—
He slashed—and left her on the floor.

With so much grief, there came a time,
It happened on the morrow,
They found him cut off in his prime,
Dead and cold from just sheer sorrow.

MA TEMPLE REPLIES

THAT screen veteran, the Dowager Duchess of Hollywood, old Ma Temple (now staging a film come-back) has made a spirited reply to the protests of Baby Sandy, leader of Hollywood's younger set, who is protesting that Ma should stand aside and give youth a chance.

"Both Baby Sandy and May Robson are old enough to know better," said Dame Temple. "Despite all these years my public still love me, and it is only because of this love that I have consented to come out of retirement. After all, I do not recall any such disturbances or protest when Duse or Bernhardt made their many farewell appearances. I suppose, in all modesty, I can claim to be as much a Hollywood tradition as either of those two. I can command the same respect and, I hope, the same reverence and the same love. Not for nothing have I been called Ma Temple."

Baby Sandy, when shown Madame Temple's reply said, "Not for nothing is right—blimey, have you seen her contract?" and swallowed his comforter in his rage.

F. E. Hutchinson, who succeeds D. E. Griffiths as general manager of Paramount

A.C.T. Report

MEMBERSHIP DOWN

Fewer Members Are Unemployed

RECRUITMENT of new members to the ranks of the Association of Cine Technicians have not been sufficient to replace those technicians whom the present production crisis has forced out of action.

This fact is noted at the head of the Association report to the annual meeting next Sunday.

New members admitted number 761, many of them being women and young persons who replace those serving with the Forces. Three hundred and twenty-two members are either in the Army or performing full time tasks in National Service. Present membership is 1,053, of which 112 are women.

The report as a whole covers activities which have been reported upon in the KINE. from time to time during the year. These included submissions to the Ministry of Labour regarding reserved occupations, special war time agreements, wage increases and improved working conditions, relations with other unions, and the employment bureau.

On the subject of employment the report states: There is less unemployment than at any time since the production boom in 1936, when all technicians were working. This is due to: (1) the total available personnel is reduced owing to the calls of the Armed Forces; (2) some members have left the Industry for more secure employment; (3) although the Industry is smaller because of the war, those studios, production units and laboratories which are still in production are all active, in most cases very active. There have been no laboratory members unemployed for most of the year. The few production technicians registered with the bureau are almost all freelance members registered between productions.

The Industry has continued to use the A.C.T. Employment Bureau, and during the year 152 applications for staff have been dealt with.

20TH-FOX IN CONVENTION

Next Week's Welcome to F. L. Harley

A branch managers and head office executives convention will be held by 20th Century-Fox at Blackpool next Friday and Saturday (April 4 and 5).

This is the third war time conference and affords branch managers the opportunity to give a personal welcome back to Francis L. Harley, who will be able to tell them important and interesting news gained during his recent visit to America.

The agenda includes a dinner on Friday, which is to be held, to all delegates, at the Winter Garden, followed by an attendance at a special public preview at the Opera House of the picturisation of the H. G. Wells's classic, "Kipps."

On Saturday "Chad Hanna," 20th-Fox's latest picture, will be screened, after which delegates will discuss sales policy and the imposing new line-up which includes such pictures as Zane Grey's "Western Union," "Tobacco Road," "That Night in Rio," and "The Great Broadcast."

The conference will be rounded off with individual branch managers' interviews with R. Sutton Dawes, sales director.

REBUFF FOR BURNLEY POLICE CHIEF

Ex-parte Comment is Ignored by Bench

"Burnley would be none the worse if these applications were turned down," stated the Burnley Chief Constable (H. Barnes) in the Police Court last week, when R. Procter, solicitor, applied for permission to open the local kinemas and the Victoria Theatre on Good Friday.

He added that there seemed to be no special reason why the places of entertainment should be opened.

Mr. Procter's application was granted, the Mayor stated that the magistrates hoped that the entertainment would be in keeping with the day.

Kine Year Book Carries On

COMPLETE WAR TIME TRADE SURVEY

TO satisfy a great number of readers, whose impatience is a measure of their appreciation, we are able to announce that the new KINE YEAR BOOK is now published. Every one of the familiar features which have built up its unique position during the past 28 years, has been maintained, with the exception of its survey of the European Market, which has disappeared. A new section on the documentary film has been included this year.

PRODUCING a year book in war time brings with it a number of problems different from those of normal days as well as making more complex those which normally attend such a task.

Destruction of records by enemy action and interruption of postal services, together with occasional losses in the post of outgoing or incoming letters, sudden changes in the whereabouts of persons or firms—these and other obstacles render the business of getting out a year book more onerous besides making what is accurate at one moment inaccurate shortly after.

These all occasion delay, but the KINE. YEAR BOOK, now being issued to those who ordered in accordance with the priority of the order, again appears—a little later than usual—in its familiar red cover to grace the reference shelves of every office of importance in the Industry, where it is referred to intimately as "Our Bible."

The Documentary

With one exception all the old features of the YEAR BOOK are included, and one new section is introduced dealing with documentary films.

During the past year the documentary film has stepped out from the lowly position assigned to it by its detractors; it is now recognised as an important part of the propaganda effort being made by the nation, and as a type of screen entertainment in which Britain can claim equality with, if not superiority over, any competing country.

Consequently, twelve pages have been devoted to the documentary film in which appear a list of short propaganda films of the year, as well as of the M. of I. "Five Minute Films," and names and addresses of documentary producing and distributing companies, their personnel and achievements. The section is introduced by Paul Rotha in a survey of the documentary film since war began.

A Devastated Area

Readers will note the omission above referred to and recognise the reason for its absence. In earlier years a survey of Europe has been included, together with directories of each country. With the Continent overrun by Nazi aggressors the film industries have been so entirely dissociated where they have not been extinguished that accurate details are impossible.

Further, those lands which have not been cut off from communication with this country are only to be reached after long delay. So this section has been omitted and the overseas references confined to the British Empire and the United States.

As the Law Stands

For the rest, Norman Hart's survey of the legal position at the end of 1940 is full of sound counsel from this well-known specialist in the law as it affects the exhibitor.

This is followed, as in earlier years, by the text of Acts directly affecting the Industry, and a digest of enactments touching it directly and indirectly.

No Abiding City

Perhaps no section has caused so much difficulty as the General Trade Directory. Questionnaires for this section were sent out and returned before the blitz began its work of necessitating evacuation from addresses which were household names in the Trade. Some firms moved to temporary offices, some to second temporary addresses which later became semi-permanent, some returned after one or two moves to their original homes, and some which were intact when the YEAR BOOK went to Press were rendered uninhabitable while the book was in the hands of the binders. Nevertheless, a degree of accuracy has been maintained which we feel is commendable in the circumstances.

Closed Kinemas

Similarly it has been difficult to keep trace—with the news censor prohibiting publication—of the kinemas destroyed or temporarily out of action.

A list was completed of kinemas reported closed, but this quickly became out of date, as proprietors took their courage in both hands and reopened them, and even some kinemas which had suffered damage seemingly beyond repair within the limited amount allowed for reconstruction have managed to start up and have thus falsified the list originally compiled.

The Year's Product

The sections for which the KINE. YEAR BOOK will be consulted in years to come (as to-day it is consulted for its records of twenty five years ago) the feature offerings of the year, the films registered, etc., are there in full, with references to the issues of the KINE. in which they are reviewed, as are the companies which have been born and those which have perished.

These and the Trade organisations and the extensive and authoritative technical and apparatus section, the work of studios and the personnel of the Industry (from which some notable omissions remind us of important figures who have passed on) cover a scope of interest as wide as the Industry itself.

"Spring Meeting" has just been booked into the Savoy, Dublin, for an extended run.

The Savoy is a 3,000-seater, and this booking is the premier engagement for Eire.

"MAJOR BARBARA"

C. M. Woolf Fixes Odeon Trade Show

THE eagerly awaited screen version of George Bernard Shaw's celebrated play, "Major Barbara," is to be presented to the Trade by General Film Distributors, Ltd., on Wednesday, April 9, at 3.55 p.m., at the Odeon Theatre, Leicester Square.

Especial interest centres around this presentation in view of the phenomenal box-office achievements of Bernard Shaw's previous film success, "Pygmalion." This brilliant combination of Shaw and Gabriel Pascal has once again brought about an entertainment which is likely to excel in popularity the production in which Wendy Hiller made her name.

In "Major Barbara," Wendy Hiller plays the title rôle and gives a superb performance as the idealistic daughter of a millionaire arms manufacturer working in a rough Salvation Army shelter in the East End, while Rex Harrison is perfect as the young penniless professor of Greek who joins the Salvation Army in order to be near her.

The huge supporting cast also includes such distinguished players as Robert Newton in the rôle of Bill Walker, a tough bullying young man; Emlyn Williams, whose portrayal of the class-conscious Snobby Price is a gem; Marie Lohr, Walter Hudd, David Tree, Marie Ault and Deborah Kerr.

STATE FILM INDUSTRY

Continued from page 3

U.S. competition, the dominating influence and the economic advantages on the international sphere. "The American ability to resist concession was bound to be strong in a sphere where its dominating position could only be challenged by a far-reaching and bitter conflict; prejudicial to the conclusion of any trade agreements."

It summarises the problem as that requiring adequate protection to redress the competitive disadvantage of U.S. production and control of finance adequate to secure continuous production.

A Weak Conclusion

But, having analysed the situation and advocated State control, the report is obliged to confess that "whereas a wealthy and stable State in peace-time or even a State hard put to it but responding to the needs of war time can rapidly and as fully as practical develop a service, yet we should not close our eyes to the fact that the circumstances in which the film production Industry is likely to be built up will probably be very difficult.

"They are likely to include a nation obliged to devote its available resources to many profound reorganisations, amongst which the constitution of a film production Industry may claim only a low priority . . . It may be desirable to find a method in the early stages of utilising private initiative as well."

Indeed private production is seen being carried on alongside the State effort in the conclusions. For a Films Credit Corporation to finance approved private production enterprise is mentioned with the proviso "that it must always be borne in mind that such a Corporation must expect by definition a likely less" until the Industry is sufficiently flourishing.

Wendy Hiller in MAJOR BARBARA (General Films Dist.)

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 3 AND WED., APRIL 9

Thursday

Chad Hanna (*20th Century-Fox*)

Century Theatre **10.30 a.m. and 2.30 p.m.**

Cast: Henry Fonda, Dorothy Lamour, Linda Darnell, John Carradine, Guy Kibbee, Jane Darwell, Roscoe Ates, Ted North, Olin Howard, Ben Carter. **Director:** Henry King.

The latest Technicolor subject from 20th Fox is "Chad Hanna," based upon the "Saturday Evening Post" best seller "Red Wheels Rolling," by Walter D. Edmonds, who wrote "Drums Along the Mohawk."

It is a human story full of heart appeal and thrills telling of the dramatic and romantic adventures of Chad Hanna, odd-job boy at the Yellow Bud Tavern, who joins a circus that tours the countryside.

The film retains all the human, down-to-earth characters of the book—the thrills, romance, drama and heartaches in this story of life in a travelling circus are all brought to vivid life.

Three great stars were chosen to play the leading characters—Henry Fonda, Dorothy Lamour and Linda Darnell, and the employment of Technicolor has given the novel's colourful material added beauty in every sense and brings out the charm of the feminine stars, as well as the glorious colour of the countryside backgrounds and circus atmosphere.

Dark Streets Of Cairo (*General Films*)

G.-B. Private Theatre. **11 a.m.**

Cast: Sigrid Gurrie, Ralph Byrd, Eddie Quillan, George Zucco, Katherine De Mille, Rod La Roque, Sig Arno, Yollande Mollot, Lloyd Corrigan, Henry Brandon, Nestor Paiva, Dick Botiller, Steve Geray, Wright Kramer. **Director:** Leslie Kardos.

"Dark Streets of Cairo," Universal's romantic mystery drama, has the glamorous background of modern-day Egypt for its setting.

The story revolves round the exciting adventures of Dennis Martin, played by Ralph Byrd, and Jerry Jones (Eddie Quillan) who with the rest of an American archæological expedition are ready to sail for home with the fabulous "Seven Jewels," excavated from a Pharoah's tomb. Meantime, native cut-throats, led by Abadi (George Zucco) scheme to steal the jewels and sell them to a respectable Swedish gem collector who is in the city with his pretty niece Ellen (Sigrid Gurrie).

Complications develop when the leader of the expedition is found murdered and lead to rousing battle scenes in tunnels below the ancient city, in which Abadi is killed, his henchmen rounded up and the jewels recovered.

Kitty Foyle (*RKO-Radio*)

Cambridge Theatre **2.30 p.m.**

Cast: Ginger Rogers, Dennis Morgan, James Craig, Eduardo Ciannelli, Ernest Cossart, Gladys Cooper, Odette Myrtil, Mary Treen, Katharine Stevens, Walter Kingsford, Cecil Cunningham, Nella Walker, Edward Fielding, Kay Linaker, Richard Nichols, Florence Bates. **Director:** Sam Wood.

Presented as RKO-Radio's most important contribution to contemporary screen entertainment and already scoring a sensational box-office success in America, "Kitty Foyle" relates in vivid fashion the career of Kitty from her school-girl days in a third-rate Philadelphia suburb to business success, and against this colourful background is played her stormy affair with a society man and her quieter romance with a young doctor.

In the course of the absorbing action she marries the man-about-town, speedily annuls the marriage because of family interference, keeps the advent of their baby a secret when she learns that he is marrying a girl of his own class, and sets about carving out her own business career with the kindly assistance of the medical man. How she is suddenly faced with the decision that will determine her whole life provides the stirring conclusion of this graphic picture, which is hailed as the finest of Miss Rogers' many successes. Dennis Morgan and James Craig play the respective rôles of the socialite and the doctor, and Gladys Cooper also has a prominent rôle.

Rookies (*General Films*)

G.-B. Private Theatre **2.30 p.m.**

Cast: Lee Bowman, Alan Curtis, Bud Abbott, Lou Costello, The Andrews Sisters, Jane Frazee, Nat Pendleton, Samuel S. Hinds, Harry Strang, Nella Walker, Leonard Elliott, Shemp Howard, Mike Frankovitch, Miss Durling, Dora Clemant, Jeanne Kelly, Elaine Morey, Kay Leslie, Nina Orla, Dorothy Darrell and the Boogie-Woogie Dancers. **Director:** Arthur Lubin.

One of the most topical shows of the year, Universal's "Rookies" has for its theme the camp life of conscripts in the U.S.A. Army. The story tells of Lou Costello and Bud Abbott, who to evade the attentions of a very tough policeman (Nat Pendleton) slip into a theatre queue. Unknown to them the theatre has been converted into an Army recruiting depot, and before they realise what is happening, they have enlisted and are recruits in the U.S.A. Army, en route for a training camp.

Bound for the same camp are the Andrews Sisters who have signed up as hostesses, Lee Bowman, a rich, good-looking playboy, Alan Curtis, previously chauffeur to Bowman, Jane Frazer also a hostess.

On arriving at the camp Costello and Abbott discover that their sergeant is none other than their old enemy the policeman, who proceeds to make life very difficult for them.

From then on the fun is fast and furious, with the Andrews Sisters giving out at intervals with several new numbers, all of them written by Don Raye and Hughie Prince, of "Rhumboogie" fame.

Friday

Kipps (*20th Century-Fox*)

Century Theatre. **2.30 p.m.**

Cast: Michael Redgrave, Diana Wynyard, Phyllis Calvert, Arthur Riscoe, Max Adrian, Helen Haye, Michael Wilding, Lloyd Pearson, Edward Rigby. **Director:** Carol Reed.

The story is told against a wide panorama of Edwardian backgrounds, and revives vividly the era of peaceful life in England.

Carol Reed directed the film adaptation of the famous H. G. Wells' novel, in which Michael Redgrave plays Kipps, the ingenuous shop assistant, with a good heart and a way with him which captivates women. "Kipps" is a simple story of a simple soul who is bequeathed a fortune. He is dazzled by Helen Walsingham, to whom he becomes engaged, but he discovers that the artificialities of provincial society life are not for him, and he eventually finds happiness with his childhood sweetheart, Ann.

Diana Wynyard is ideally cast as Helen Walsingham, the snobbish Society girl whom Kipps jilts. Phyllis Calvert will play an important rôle as Ann Pornick, Redgrave's young love, who waits patiently through the years for him.

Tuesday

Love, Honour And Oh-Baby (*General Films*)

G.-B. Private Theatre. **11 a.m.**

Cast: Donald Woods, Kathryn Adams, Wallace Ford, Mona Barrie, Warren Hymer, Marc Lawrence, Hobart Cavanaugh, Eddy Waller, Irving Bacon. **Director:** Charles Lamont.

Universal's romantic comedy, "Love, Honour and Oh-Baby," deals with the escapades of Brian McGrath, a young novelist, portrayed by Donald Woods. Jilted in love, he hires a mysterious gangster to "bump him off."

Later, McGrath gets into a fight whilst trying to protect a pretty girl, Susan (Kathryn Adams), and is knocked unconscious. The next day he can remember nothing—not even his own name. Susan comes to visit McGrath and the pair fall very much in love and eventually marry. When McGrath's memory suddenly returns he finds himself terribly "on the spot." He wants to live now, but cannot find the gangster to call the deal off.

Wallace Ford as Joe Redmond, the quick-witted reporter, who captures the gangster and saves McGrath's life, contributes importantly to the comedy and suspense in the story, which has a surprising ending.

Back Street (*General Films*)

G.-B. Private Theatre **2.30 p.m.**

Cast: Charles Boyer, Margaret Sullavan, Richard Carlson, Frank McHugh, Tim Holt, Frank Jenks, Esther Dale, Samuel S. Hinds, Peggy Stewart, Neil O'Day, Kitty O'Neil, Nella Walker, Cecil Cunningham, Majorie Gateson, Dale Winter. **Director:** Robert Stevenson.

The story of "Back Street" covers the period from 1898 to 1930, with Cincinnati, Ohio, New York and Paris as the background.

Margaret Sullavan is seen as Ray Smith, well-known in Cincinnati as a flirt, who falls deeply in love with Walter Saxel (Charles Boyer). When Walter breaks the news to her that he is on his way to Louisville to marry his fiancee, Ray is heartbroken. At the steamboat wharf Walter phones Ray and asks her to come to the landing stage; he has something to tell her. Hurriedly she dresses, but as she leaves the house she meets Harry (Frank Jenks) with whom she has a half-date. Harry promises to drive her to her appointment, but instead takes her far out into the country. When she finally gets to the wharf, the boat has left.

In New York, five years later, Ray and Walter meet. Ray learns that Walter had been waiting at the boat, that day five years ago, with a minister to marry them. But for the mishap Ray would have been Walter's wife. Though Walter is now married, the old love returns and in her New York apartment, Ray spends many lonely hours waiting for him to be free of the press of business engagements as he mounts the ladder of success.

From that time onwards in New York and Paris, the story moves with increasing interest to its powerful climax.

The Ramparts We Watch (*RKO-Radio*)

Cambridge Theatre. **2.30 p.m.**

Including sensational excerpts from "Baptism of Fire," the German-produced terror film showing the conquest of Poland, "The Ramparts We Watch" comes to the screen as one of the most topical and thrilling films of recent years.

It will be remembered that "Baptism of Fire" was shown in Holland, Belgium, Rumania and Norway prior to the invasion of those countries in an attempt to shatter the diplomatic and public morale.

The techniques used in the film are revolutionary. To achieve complete realism for this breath-taking story of typical free-living people living through the most dramatic period in modern history—the turbulent years from 1914 to the present—The March of Time used a casting method which has never previously been attempted. Of the cast of more than 1,400, including 73 speaking parts, not one had ever appeared before a motion picture camera.

Enacted against the background of the small town of New London, Connecticut, the story, apart from presenting a huge canvas of contemporary history, depicts the trials, romances and drama of a democratic community living under the threat of war, and it is this natural and honest theme that provides the film with its great entertainment angles.

It is anticipated that with the recent ratification of the "Lease and Lend Bill," "The Ramparts We Watch" will hold even further significance for British kinemagoers.

Wednesday

Major Barbara (*General Films*)

Odeon, Leicester Square. **3.55 p.m.**

Cast: Wendy Hiller, Rex Harrison, Robert Morley, Robert Newton, Emlyn Williams, Sybil Thorndike, Deborah Kerr, David Tree, Penelope Dudley-Ward, Marie Lohr, Walter Hudd, Marie Ault, Donald Calthrop, Cathleen Cordell, Torin Thatcher, Miles Malleson, Felix Aylmer, Stanley Holloway, S. I. Hsiung, Cathleen Harrison, Mary Morris. **Director:** Gabriel Pascal.

"Major Barbara," a Pascal production, which brings to the screen Bernard Shaw's famous stage triumph, combining the brilliant wit of the world's greatest playwright and the flawless harmony of a perfect cast, produced and directed with a magnificent realism beyond parallel, will prove the most sensational screen event of the year.

Wendy Hiller, who made such a success in "Pygmalion," plays the starring and title rôle as the daughter of a millionaire armament king; a girl with a genius for soul-saving, who devotes her life to running a poverty-stricken Salvation Army shelter, while Rex Harrison plays the rôle of Cusins, a penniless young professor of Greek, who joins the Salvation Army to be near the beautiful Major Barbara. When her father's cheque of £50,000 to the Army funds is accepted by the Army General, brilliantly portrayed by Sybil Thorndike, Barbara is bitterly disillusioned and resigns.

How she is eventually won over and decides that she can use her gift of soul-saving far more effectively and universally in the model village of the huge factory belonging to her father than in the Salvation Army are brilliant sequences leading to the memorable conclusion.

"Major Barbara" was produced and directed by Gabriel Pascal, while Bernard Shaw was personally responsible for the scenario and dialogue.

Boom Town (*M-G-M*)

Cambridge Theatre **2.30 p.m.**

Cast: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr and Frank Morgan. **Director:** Jack Conway.

Presenting one of the greatest all-star casts in the history of motion pictures, "Boom Town," has in its supporting cast such favourites as Minna Gombell, Lionel Atwill, Chill Wills, Marion Martin, Joe Yule, Sara Haden, tiny Casey Johnson and 1940's baby discovery, Chum, of "Forty Little Mothers" fame.

A thrill-packed human-interest story shows Gable and Tracy in a total of five fights; one of which is a terrific battle between themselves; the frantic fight to blast out a roaring oil well, fire gushers tearing upward with mighty roars, a spouting water geyser, Gable on a bucking mule, a dive into a sea of mud by Gable and Tracy to escape bullets of two-gun fighters, a fight between two dance hall girls, a dramatic hold-up of a load of oil equipment, in addition to comedy by Morgan, Wills and Miss Gombell and even the songs of the men who spud in for oil.

Through a heart-tugging story of two men who are friends through all the heartaches and victories of oilmen runs a cavalcade of the oil business, with a brief history of its intense thrills. In the picture, Gable and Tracy form a friendship which exists even after Gable marries Miss Colbert, Tracy's sweetheart. It breaks dramatically and is reunited just as dynamically when Tracy evolves a startling plan to break up Gable's interest in lovely Hedy Lamarr and send him back to Miss Colbert, his wife, whom Tracy still loves.

Spencer Tracy and Claudette Colbert in BOOM TOWN (M-G-M

PARAMOUNT'S NEW FEATURE CARTOON

Dramatic Modern Story

ACTUAL PRODUCTION HAS JUST BEGUN AT THE FLEISCHER STUDIO IN MIAMI, FLORIDA, OF THE FIRST SOLIDLY DRAMATIC UP-TO-THE-MINUTE STORY OF TO-DAY IN FEATURE-LENGTH CARTOON FORM. THE PICTURE IS ENTITLED "MR. BUG GOES TO TOWN," AND IT WILL BE RELEASED BY PARAMOUNT.

Described as a million-dollar Technicolor subject, the film has been in preparation secretly for a year. It represents a radical departure from everything hitherto attempted in the feature-length cartoon field; being described as neither fantasy nor fable.

It is the story of the fight for life of a community of little beings who live in a weedy patch of earth just 45 inches from Broadway, surrounded entirely by the cement-and-steel world created by the menace they fear most of all—the human race.

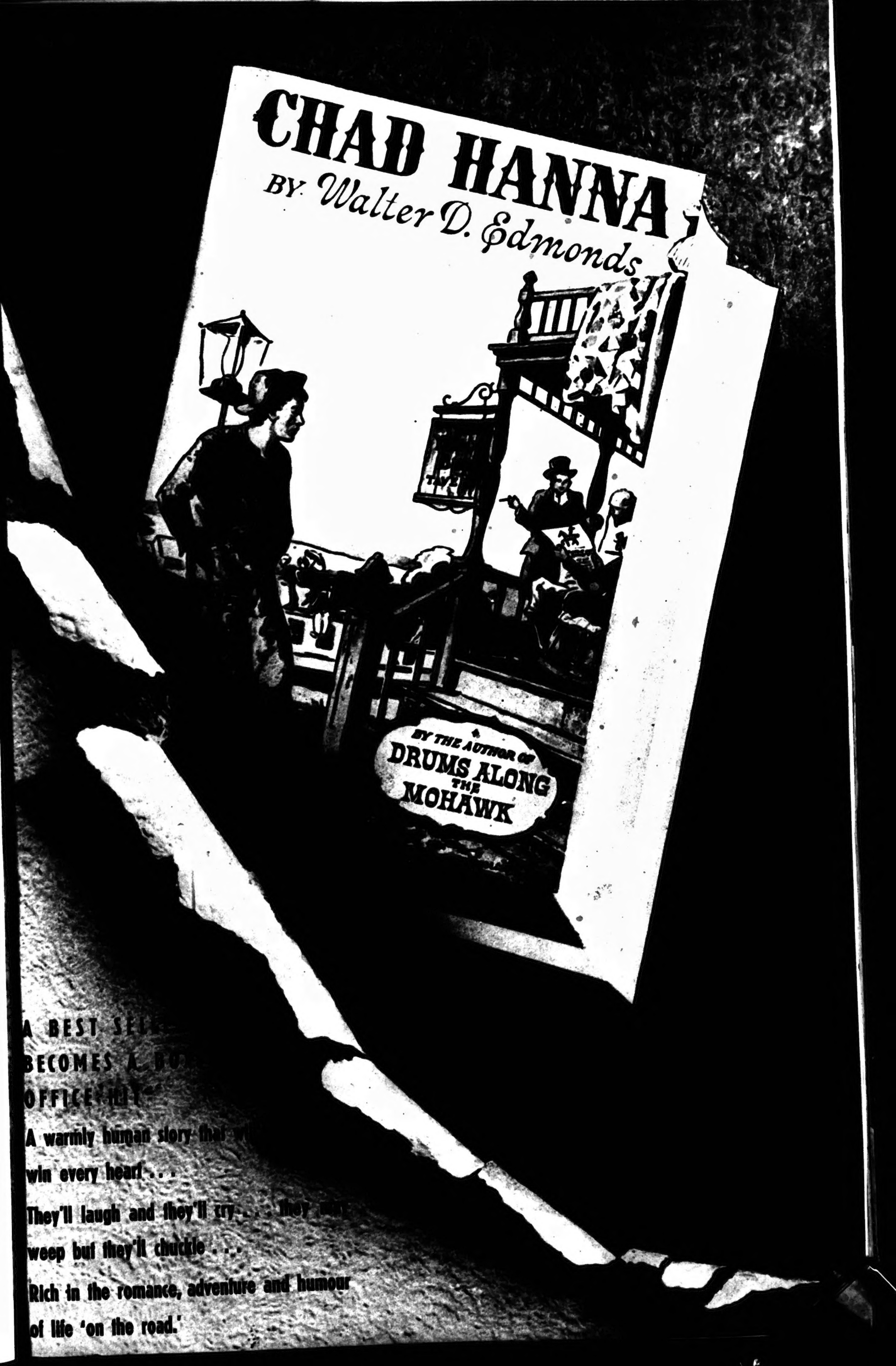
Based on the first original story ever written for a feature-length cartoon, "Mr. Bug Goes to Town" will require the work of 700 artists in order to complete it.

Explaining his reasons for selecting a modern, dramatic story for his new production rather than a fantasy, Dave Fleischer, production head of this studio and director of the new film, says that in his opinion the field of animated cartoon is unlimited.

"There is absolutely no reason," he declares, "why the animated cartoon cannot tell a solidly dramatic story of to-day just as well as any other medium of the motion picture field. The time has come to move from the era of 'the novelty of it all' to a mature basis in the film Industry. The story is what's important. Solidly constructed screen stories can be produced with pen and ink characters just as well as with human characters."

Fleischer points out that because the animated cartoon alone is fully able to portray the fantastic and the whimsical, it has elected to stay within those bounds.

"Naturally in our feature," he adds, "we shall retain the element of fantasy wherever a situation presents itself, but we shan't strive for it or for cuteness where the story doesn't call for it."


CHAD HANNA
BY Walter D. Edmonds
A
BY THE AUTHOR OF
DRUMS ALONG
THE
MOHAWK
A BEST SE
BECOMES A BO
OFFICE HIT
A warmly human story that
win every heart . . .
They'll laugh and they'll cry . . . they
weep but they'll chuckle . . .
Rich in the romance, adventure and humour
of life 'on the road.'

FONDA
LAMOUR
DORELL

"CHAD HANNA"

featuring

GUY KIBBEE JANE DARWELL JOHN CARRADINE
TED NORTH ROSCOE ATES BEN CARTER

in

TECHNICOLOR

Directed by HENRY KING. Screen Play and Associate Producer Nunnally Johnson. Printed in the "Saturday Evening Post" under the title of "Red Wheels Rolling."

20th CENTURY FOX

KINEMA SUNDAY EFFORT FOR EDINBURGH

Magistrates' Belated Agreement

UNIFORM ADVERTISING EFFORT

EDINBURGH Magistrates, rescinding their decision of last year, have now agreed to a kinema Sunday for the city. The shows will be spread over six weeks from August 24 till September 28. The Scottish C.T.B.F. will get 25 per cent. of the proceeds; the rest will go to war and other charities.

An attempt at uniform newspaper advertising, following on the intimation of increased charges, failed. A. S. Albin was in the chair.

The Secretary (WILLIAM MARCHBANK) reported that, following on their last monthly meeting, the Applications Committee had applied for permission to hold a kinema Sunday, and a deputation to the magistrates had attended at the City Chambers in support of their application.

A letter had now been received from the Deputy Town Clerk, which stated that a sub-committee of the magistrates had met Messrs. DUNBAR and ALBIN and adjusted details of the proposed arrangement. The scheme provided that the kinemas should be divided into six groups, distributed over the city, each group to open on a separate Sunday during the period from August 24 till September 28; that each kinema should open not earlier than 7 p.m.; and that the gross proceeds be distributed in proportions of 25 per cent. each to the Lord Provost's Red Cross Fund, the Lady Provost's Fund for Comforts for the Services, and the Scottish C.T.B.F., and 25 per cent. to other local charities. No charges to be made for hall rents or attendants.

The association is to select from available films those most suitable for Sunday exhibition, and lists of the kinemas to be opened are to be submitted for the information of the magistrates, and a detailed financial statement of the amounts paid over to the benefiting charities to be presented. The sub-committee of the magistrates will submit for the approval of the C.E.A. what other local charities might be included for support.

"A Great Chance"

J. S. DUNBAR said the magistrates had power to grant permission for kinemas to open on Sundays, and if the information asked for was given, that got round the question of an action for interdict by the L.D.O.S. They had had a very harmonious meeting with the Lord Provost's Committee.

While the magistrates were to suggest charities, they could themselves add any charity to the list. It had also been suggested that the allocations be made in percentages and not in specified sums.

He thought the exhibitors should grasp this great chance, for the kinema Sunday might continue after the war, when they would in all likelihood have heavy demands on their Benevolent Fund.

W. H. ALBIN, who was also at the City Chambers, also spoke of the great courtesy they had received, and said they were led to understand that no obstacles would be put in their way.

MAX FRIEDMAN expressed doubts that this kinema Sunday might lead to general Sunday opening, but J. S. DUNBAR pointed out that the Secretary of State for Scotland had made it quite clear that Sunday opening did not apply to Scotland. This was not the thin end of the wedge of Sunday opening. It was the effort in Edinburgh to support war charities and their own Benevolent Fund, as Glasgow had done for many years.

No General S.O.

TOM BATTISON said that there had been no demand for Sunday opening in Glasgow, although they had had kinema Sundays for all these years.

The CHAIRMAN added that their kinema Sunday in Edinburgh 16 or 17 years ago had not raised the question of general Sunday opening.

Provost TIMMINS (Lochgelly) asked, as this applied only to Edinburgh, and as there would be a great demand on their Benevolent Fund not only now but in years to come, whether it might not be extended to kinemas outside Edinburgh?

Mr. DUNBAR said there could be no objection to that, although it would not be fair for Edinburgh charities to benefit from shows outside the city.

A suggested grouping of the city kinemas was then submitted, and it was unanimously agreed, on the motion of Mr. DUNBAR, seconded by WALTER M'GUIRE, that the Applications Committee take the organisation in hand. It was agreed in the first instance to send a circular to proprietors asking for replies by return as to whether the suggested Sundays were suitable.

Fire-Fighters' Allowances.

A long discussion took place on the allowances for meals and travelling expenses to fire-fighters. There was some doubt as to what the position was, but a memorandum explaining the Prevention of Fires Order was produced, which stated that refreshments, or an allowance for that, should be provided, and out-of-pocket travelling expenses reimbursed.

The CHAIRMAN said it was going to be a very heavy expense to the smaller houses.

JOSEPH PENN thought on the other hand that it was not a very big item, and it was the least they could do for their fire-fighters.

Some proprietors, it appeared, were allowing 2s. per night for refreshments and travelling expenses, and some were only providing facilities for making tea or coffee or heating soup, and it was stated that the disparity of treatment was causing a great deal of discontent and unrest.

The Ambulance Fund

The SECRETARY read a letter from the Deputy City Chamberlain suggesting the purchase of certain surgical equipment for Bangour Hospital and the Military Hospital, Edinburgh Castle, out of the balance of their Ambulance Fund, which amounted to £760. The total amount collected, it was reported, was £1,771 18s. 9d., and the two ambulances were to cost £990.

The CHAIRMAN said they hoped to get delivery of the ambulances soon. The whole effort had been a very satisfactory one.

Mr. DUNBAR said any balance left over would be given to the Red Cross for the purchase of blankets or anything they required.

JOHN GALLACHER asked if they would arrange for a film record of the presentation of the ambulances, and the CHAIRMAN replied that that was going to be done.

Rival Unions

The SECRETARY read the letter to Mr. Fuller which had been drawn up by Mr. Bennell and himself regarding the claim by the E.T.U. for an increase of wages to their members.

Our contention is, the letter stated, that there is machinery for the settlement of disputes in the Trade through our agreement with the N.A.T.K.E. Mr. Galbraith's Department, however, is apparently not prepared to agree to our contention, and he suggests that Mr. O'Brien should call at the headquarters of the department and discuss the matter there. Mr. O'Brien thought it would be advisable that there should be a joint representation to that department, and I take the liberty of suggesting that you attend with Mr. O'Brien as the dispute is undoubtedly one between two trade unions and should be disposed of by the Trades Union Council.

To that letter he had received as yet only an acknowledgment.

Transport and Trailers

J. ALLAN BUNCLE, reporting on a meeting of the Scottish Executive, referred to the charge of 1s. 2d. which was being made by the transport company for trailers which were being sent in one-reel containers. Representations, he said, were being made to the transport company.

Mr. DICKSON said it was expected the transport company would meet them in the matter.

The CHAIRMAN thought no objection should really be taken to the transport company charging on a one-reel basis, because the

Continued at foot of next column

Patsy Kelly and George Stone in Hal Roach's hilarious comedy ROAD SHOW, to be Trade shown by United Artists at the London Pavilion on Wednesday, April 9

Joint Trade Meetings on Quota Policy

B. OF T. SUGGESTION INADEQUATE TO OFFSET SHORTAGE

AT THE JOINT MEETING ON QUOTA POLICY OF THE K.R.S. AND C.E.A. HELD ON WEDNESDAY OF LAST WEEK, IT WAS DECIDED THAT THE PROBLEM PRESENTED BY THE BOARD OF TRADE, WHO PROPOSED THAT THE TRADE SHOULD REVISE ITS FILM DISTRIBUTION ARRANGEMENTS, SHOULD, IN EFFECT, BE HANDED BACK TO THE BOARD FOR SOLUTION.

Agreement was reached that renters and exhibitors should reply as separate bodies, and that the two societies confer on the formulation of their statements before submitting them to the department.

The Board's suggestion that the shortage of British films might be met by a reform of Trade practices was felt to be inadequate to deal with such a serious problem. The Trade would, however, endeavour to follow the suggestion.

Lieut.-Col. S. K. Lewis, President of the C.E.A., occupied the chair, being supported by S. W. Smith, K.R.S. President. The gathering was thoroughly representative, renting executives voicing the distributors' point of view, and the General Purposes Committee of the C.E.A., including leading circuit representatives in Comdr. Jarratt and A. S. Moss, putting the case for exhibitors.

Continued from previous column

space was being occupied, and the only remedy seemed to be to get smaller containers for which they would be charged 6d. instead of 1s. 2d.

The meeting congratulated Mr. Dickson on his appointment to the Legal, Finance and Parliamentary Committee of the Association.

Advertising Charges Up

The SECRETARY read letters from the proprietors of the two Edinburgh evening papers intimating an increased scale of charges for advertising. The *Evening Dispatch* was increasing the charge from 9d. to 1s. per line, and a similar intimation had been received from the *Evening News*.

W. H. ALBIN said the *News* was more drastic than the *Dispatch*, for it was going to cost them 12s. a week more for less space, and they were to be restricted to seven lines.

LOUIS DICKSON said it should be made quite clear that they only accepted this as a war-time measure. Their experience in the past had been that when they accepted anything regarding newspaper advertisements it became established.

Mr. DUNBAR thought they should all take seven lines in both papers. By and by when the paper shortage became more acute they would be offered three lines. He intended to confine the G.-B. houses to seven lines in both papers.

WALTER M'GUIRE, supporting Mr. Dunbar, said while the *Dispatch* was not confining them to seven lines if they all did the same nobody would suffer.

Against Uniformity.

Miss MILLER said Councillor Poole, while not wanting to go against the C.E.A., could not agree to cutting down his advertisements. They had found that that hurt them very much.

JOSEPH M'GUIRE.—He should be made to agree.

Mr. DUNBAR said if the public wanted to see a picture they would see it whether the advertisement were half-an-inch or three lines.

Mr. FRIEDMAN suggested that the papers ought to give a certain amount of space to the kinemas, and that should be equally shared by the exhibitors.

Mr. DUNBAR then moved, and Walter M'Guire seconded, that they all take seven lines in both papers, and as there was no amendment this was declared carried.

Another Discussion.

JOHN M'GUIRE, however, said while he was willing to agree, if anybody else did not agree he wanted to have the option of going up to what was permitted.

Mr. DUNBAR, thereupon, after consulting his seconder, withdrew his motion, and proposed that instead they have a special meeting on an early date to discuss the whole question of advertising.

JOSEPH M'GUIRE—It isn't business.

Mr. DUNBAR agreed. It simply meant that they were all paying pounds a week more than they need do, and if they did not have the picture they would not get the public.

Subsequently it was agreed to discuss the matter at the next monthly meeting.

An Impracticable Task

The C.E.A. President's introductory speech mentioned that something like 50 per cent. of the British films produced during the past three years were, in the opinion of the C.E.A. General Purposes Committee, only of second-feature standard.

He then pointed out that the Board's request to the Trade to curtail the number of copies could not be carried out if bars were lessened, as more copies would be required in those circumstances.

Further, for some small exhibitors to run films for six days would be economically impossible. British exhibitors could carry out the requirements of the Bill if the films were there to supply. But production personnel in this country had been so reduced to supply urgent needs connected with the war that British producers could not supply the films.

The solution was simple. More British films would solve the problem overnight. With this view S. W. Smith agreed. The Act could not be carried out without more facilities for making British films.

C. M. Woolf's Criticism

Supporting the views expressed, C. M. Woolf said he could not see either of the associations laying down a strictly fixed rule regarding six-day bookings or a barring policy.

Mr. Woolf went on to a criticism of the C.E.A. system of film marking, which militated against the proper appraisement of British films.

Major Baker recommended that they should do their best to adopt the proposals made by the Board before saying it was impossible to carry them out. He supported Mr. Woolf in his attitude toward the Film Report, saying that by giving encouragement to British films they could alleviate the situation.

The Chairman said that if there was any leaning at all in the C.E.A. Report, it was towards British films. It was not assumed that British films would be of inferior quality.

Not Enough British Films

Commander Jarratt made the point that even with six-day bookings there were not enough British films to meet quota requirements. Longer playing time would not cure the evil, though it would help in certain cases.

The Government should be told that the Trade was wishful to fulfil the Act, but was unable to do so; it would have to be modified if it was required to be fulfilled.

Councillor Mears said that a policy of lifting bars or adopting longer runs would not help producers to make films.

More Production Facilities

Sam Eckman considered the question of C.E.A. markings was not of vital importance. Even if seven-day bookings were given to all British pictures, the quota requirements of the Act could not be fulfilled under conditions as they were at present.

The view they should press upon the Board of Trade was that the situation had arisen solely because there were not enough British films.

Everybody, U.S. companies included, was anxious to make British films. American companies were anxious to unfreeze their money for production. The Government had two courses: to give the Industry the facilities it needed or modify the quota. He did not know a single American distributor who would cease making British films even if there were no quota.

Arthur Moss's view was that the Government was passing the buck. They should tell the Government it was their mess and it was for them to get out of it themselves.

Hermione Baddeley, Mackenzie Ward, Michael Redgrave and Betty Ann Davies in the 20th Century-Fox film KIPPS, reviewed in this issue

CORNISH REVOLT AGAINST CHARITY TAX CONDITIONS

C.E.A. Tribute to Plymouth

BONUS DISCUSSION DEFERRED

CORNWALL'S first Sunday opening permission is so hedged about with restrictions that the applicant, George Craver, Bude, has refused the privilege. The conditions imposed by the Cornwall C.C. were such that no business man would give them a second thought, he said. This was reported at Plymouth last week at the meeting of the Devon and Cornwall Branch C.E.A., at which Leslie Hill (suffering from a broken ankle) presided over an attendance much smaller than usual.

The Secretary (C. HALDERSON RUNDLE) read a letter from the local N.A.T.K.E. requesting an increase in the bonuses already made recently to meet the increased cost of living. A draft memorandum of agreement was submitted for consideration.

E. V. GLENISTER said that whatever sympathy the branch might have with the application they must all feel that the present time was very inopportune. As employers, they had already shown that they had the welfare of their staffs in mind, but at the moment, so soon after the air raids, the kinemas themselves hardly knew how they stood. He did not think they were in a position that morning to give consideration to such a proposal.

The CHAIRMAN suggested that the matter should be referred to the Negotiating Committee. He also felt that it was hardly the time for the discussion of such a subject.

W. PICKLES, J.P., agreed that the matter should remain in abeyance, and it was decided that in view of the present condition the matter should be left over until the next meeting.

The conditions imposed for the granting of Sunday opening at Bude, Cornwall, were of such a character that the applicant, GEORGE GRAVER, of the Cinema, Bude, at once turned the project down. He said he had been approached by the military authorities to provide Sunday entertainment, and though not keen on it himself he was willing to help the authorities. The conditions imposed by the Cornish C.C. were of such a character, however, that no business man would give them a second thought. It was the first application in Cornwall for Sunday opening.

The CHAIRMAN said that the Press referred to the 10 per cent. contribution to charity from the profits, but said nothing much about the other conditions. On the face of it a business man might see nothing to object to in contributing this amount, but there was a lot behind that apparently simple act, as well as other irritating restrictions, or orders.

It was the first application for Sunday opening in Cornwall, and had Mr. Graver accepted the conditions it would have established a precedent, and they would all have to follow suit if similar applications were made. He felt they should all be deeply thankful to Mr. Graver for refusing the terms.

Well Done, the Employees

Continuing, the CHAIRMAN said that as a branch they felt proud of the kinema staffs in Plymouth. They had all worked well to protect lives and property, and while the members sympathised with those who had suffered loss they could not help feeling proud of belonging to such an association.

E. V. GLENISTER extended sympathy with Plymouth on behalf of his circuit. He considered that the Plymouth staffs had behaved wonderfully in a most trying time. They had done so also in other towns with which he was connected.

G. SHOWLER (Odeon) associated himself with what Mr. Glenister had said, and TELFORD DERRY spoke in similar strain with regard to Devonport.

P.R.S. Terms

Matters affecting the quota conditions and the Performing Rights Society licences were discussed, and the chairman, as delegate to the General Purposes Committee, was given suggestions.

Mr. WATKINS thought that instead of pleading for consideration they should demand equity. Discussing the P.R.S. licences, he asked how long a copyright was supposed to exist. He understood that after 40 years copyright became null and void. Apparently the society thought they could claim for 140 years. This copyright business was a big strain on the kinemas.

Mr. BUROW wondered whether the owners of the copyright received benefit on all occasions.

Emergency Dumps

The SECRETARY read a letter from A. Verran, chairman of the local committee of the K.R.S., saying that his society were not prepared to depart from their previous decision concerning the question of film dumps. There was no comment.

Thanks

K. C. Johnson, hon. secretary of the Devon and Cornwall Court of the Projectionists' Guild, wrote that the Court had recently embraced the Exeter and Somerset areas in their schedules, which was a very fine move. The technical training course was working to a maximum, and on behalf of the Court he wished to thank the Devon and Cornwall branch of the C.E.A. for the great support given them by lending theatres for the meetings. It was in consequence of this co-operation that the Court continued to be a success.

A scene from the Anglo-American release WAR FRONT, starring Bruce Belfrage, the B.B.C. announcer. It was produced by Strand Films with the full co-operation of "Illustrated," the popular national weekly

Legality of Good Friday Charity Impost

HANTS TO CHALLENGE RULING

More Complaints of Bad Prints

PROTESTS were made at a meeting of the Hants and Isle of Wight Branch last week, at the action of Hampshire C.C. in relation to the opening of kinemas on Good Friday. A condition was imposed insisting on a percentage of the takings being devoted to charity. Alderman G. W. A. Wright presided.

"I feel that they have no right to impose such a condition in respect of Good Fridays," S. H. PARSONS said. "We know there is a legal obligation to impose a charitable levy for Sunday opening, but I question the legality of such an imposition for Good Friday opening.'

The CHAIRMAN commented that Southampton B.C. did not enforce such a condition for Good Friday opening, but all the kinemas in the county area had to pay. "It seems," he added, "that they say 'We think it is sinful to have pictures on Good Friday, but if you must open give us a share of the swag.'"

Capt. G. H. CLEMENTS said that all licensing authorities had the power to make reasonable restrictions when granting licences to open. The question seemed to be whether this levy was reasonable.

"I should like to see all the kinemas refuse to accept the licence," declared Mr. PARSONS, "but I think a good many have accepted it."

The CHAIRMAN said he was going to open his kinema in Eastleigh. Good Friday would be one of the few days when workers would be able to go to the pictures with their family, and he felt it was his duty to open, although he objected to the restrictive clause.

The meeting decided to draw the attention of the Hampshire C.C. to the association's views and also to bring the question to the notice of the national executive of the association.

Only a Crumb

Commenting on the fact that Southampton Borough Council had given only £15 out of £279 available from the Sunday opening levy to the C.T.B.F., the CHAIRMAN said he thought they should ask for more.

It was agreed to write to all the local authorities in the area drawing attention to the need of the fund for greater help.

More S.O. Hours

It was reported by the Secretary (H. H. C. MITCHINER) that Southampton B.C. had fixed new hours of Sunday opening. As from March 16 kinemas would be permitted to hold a three-hour performance between 4 p.m. and 10 p.m.

Fire Fighting

Members were given information of the latest orders in connection with fire precautions, and experiences gained in recent months during air raids were exchanged.

Capt. G. H. CLEMENTS said he found that when incendiaries fell on his kinema the best way to deal with them was to have a hose on the roof. He found that more effective than stirrup pumps, but it was very necessary to make sure there was a secondary supply of water.

The CHAIRMAN said he had found it a good idea to have ready about 100 ft. of hose so that every part of the roof could be reached.

S. H. PARSONS gave a warning regarding the reserve water supply. In one kinema that was blitzed, he said, there was a large reserve supply in the foyer, but because of the fumes it was impossible to reach it.

Bad Prints

Complaints regarding the condition of many film prints were made.

The CHAIRMAN said that those houses which had reissues and subsequent runs often had to put up nowadays with bad copies.

He suggested that steps should be taken to try and make everyone concerned "condition-minded." If greater care could be used by some operators and also care taken in the transport of the films there would be less to complain about. He had seen boxes of films thrown about so that the films must suffer some damage.

"I have also seen eleven reels of film put in an eight-reel transit case," he said. "It took about an hour to get them out and then they were damaged.

G. BRAVERY said he thought much of the trouble was due to the fact that so few copies were being used. He instanced a case where a kinema found itself two reels short.

Capt. G. H. Clements: I was a reel short recently, but I don't think any of the audience noticed it.

S. H. PARSONS commented that the transport department was having a very difficult time, and the CHAIRMAN said he would raise the matter at the C.E.A. General Council meeting to see if anything could be done.

PRESTON S.O. SPLIT

Central Houses to Ask for Longer Hours

The West Lancashire branch of the C.E.A., at Ormston, on Tuesday, decided to send a deputation to their solicitors to discuss whether or not applications in respect of Christmas Day and Good Friday opening can be included in the ordinary annual application for the Preston licences.

By four votes to three, it is resolved that the deputation should not at that interview raise the question of earlier Sunday opening, the CHAIRMAN (H. Simpson) pointing out that the branch had a full dress debate on the subject a few weeks ago and decided against seeking extended Sunday hours.

Mr. ANGERS (Palladium and Ritz, Preston) said the town houses would, independent of what the outside houses thought about it, apply for the Sunday hours to be altered from 7 to 10.30 to 6 to 10.30. He declared there was a very definite demand for 6 o'clock opening.

A letter was read from the C.T.B.F. asking for assistance in trying to get an allocation from the charity percentage paid in respect of Sunday receipts, and it was agreed that the secretary should take the matter up.

J. M. CANNON (P.C.T.) assured the branch that the National Council was actively pursuing certain steps with a view to seeing that kinemas were left with enough key men and women to enable them to carry on.

Quota Shortage and Serials

DEBATED BY WEST COUNTRY EXHIBITORS

Arising out of a discussion at the Devon and Cornwall branch on the quota shortage, the suggestion was made by some members that serials should be regarded as long pictures. As this would tend to increase the quota commitments of the exhibitor, the reason behind the suggestion is somewhat obscure.

H. J. WATKINS remarked that some exhibitors did not want "shorts," and H. J. BUROW said that serials actually were long pictures, although they were counted as "shorts."

E. V. GLENISTER thought that exhibitors seemed to give in to all kinds of restrictions like lambs, and H. J. WATKINS suggested that no other body of business men would be content with such treatment.

The CHAIRMAN felt that the C.E.A. would wake up one day and start fighting. They could not be expected to give way all the time.

A sequence from HUDSON'S BAY, the 20th-Fox super starring Paul Muni, called for a ticklish camera-crane shot. Reviewed in last week's paper

Dundee Passes War-Bonus Demand to National Executive

The first monthly meeting of the Dundee Section since the alteration of date was decided upon took place last week, i.e., the last Tuesday and not the first one of the month. A. W. HALL, chairman of the branch, presided.

Two Employee Worries

A letter from the N.A.T.K.E. regarding the additional war bonus was submitted. Agreed to remit to the national executive.

The threatened serious position as to shortage of projectionists was discussed. Reported that the General Council was endeavouring to have operators kept on the schedule of reserved occupations. Several kinemas in Dundee, however, have begun with the training of women as projectionists should the need for them arise.

Managements were recommended to store as much water as possible to deal with incendiaries in an emergency when water supply might be affected.

Aiming at an Ambulance

It was agreed that the first week in June should be fixed for the section's Red Cross week when a collection will be taken in the kinemas. It is hoped to buy an ambulance through Dundee kinemas and patrons' contributions.

Swanscombe Refuses to Extend S.O. Hours

The Swanscombe U.D. Council, at their March meeting, refused to extend hours of Sunday opening after an energetic attack on Sunday entertainments by two clergymen, the Revs. Stanley Morgan and Montague Cox.

In the end, after the usual arguments for and against, it was decided that opening hours should remain as before—4.30 to 9.30 p.m.

Burnley magistrates last week granted the application for Good Friday licences for local kinemas, despite the suggestion of the Chief Constable that it should be refused.

DOUBLE-FEATURES WASTE OF FILM PRODUCT

S. and E. Lancs. Fears of Film Shortage

THE wastefulness of double-feature programmes was sharply criticised by J. J. McCracken at Friday's meeting of the South and East Lancashire Branch, held at Manchester. Fears were openly expressed that unless the evil was checked, the kinema entertainment industry might—like many other industries to-day—be rationalised. John Mather (Bury) presided.

"Staffing of kinemas has become a very burning question," said J. J. McCracken, in introducing a report of recent General Council meetings. He dealt with two main points: (1) The position of operators in relation to the schedule of reserved occupations, and (2) the difficulty of exhibitors in complying with the 17½ per cent. quota of British films.

Concerning operators, representations had already been made to the authorities. It was being claimed that the kinematograph entertainment business should be listed as one of national importance. If that recognition could be obtained, conditions would be created for working in a better atmosphere.

"Short-Sighted and Selfish"

All exhibitors were much exercised in mind about the quota for British films of 17½ per cent. With this it would be difficult, if not impossible, for many to comply.

The Board of Trade contended that the difficulties might be overcome if barring clauses were waived so that British films could be shown simultaneously in a neighbourhood and a check were put on double-feature programmes.

Some kinemas, those which had to book after the others had had their pick, were bound to run double features, but their drawing power would be much reduced. Those others which booked and included two good films in one programme adopted a very short-sighted and selfish attitude. In addition, they depleted the already short market in British films of much-needed product. There was a great deal in what the Government said about that situation.

As to twice-weekly changes of programme, there were many kinemas in districts with a limited population which would not find it a business proposition to run a film for a full week. They had to cater for the twice-a-week patron. Double-feature programmes were still under discussion by the officers of the Association.

Quota Obligations

Technicians and artistes had been taken away from the Industry by the Government, which had also utilised the floor space of studios left vacant, yet they wanted exhibitors to do all they could to comply with the requirements of the Quota Act. The discontinuation of double-feature programmes would, by itself, not be sufficient to enable the exhibitor to discharge his obligations.

Lofoten Film

Referring to the release of a Lofoten film by the M. of I., and the complaints of the newsreels of encroachment on their particular preserve, certain newspapers had suggested many exhibitors intended to refrain from showing this picture. Personally, he believed the Ministry did not wish to embarrass the news-producing companies, and would meet any criticisms of their action.

Robbing the Film Market

Tom Lewis referred to a certain situation where Odeon, three weeks ago, showed a programme of 19,000 ft., one of the films being a new release. Patrons had told him they went to the Odeon because they got a bigger programme there than at any other place in the town.

Quoting from a typewritten list, J. J. McCracken gave details of the long programmes shown at another hall. He added: "I think it is more than selfish; it is sheer robbery of the film market. If these people will not recognise the shortage, I fear there may be a demand to the Government to take the same steps in the kinema Industry as they have taken in other industries, and limit their consumption of product to 50 per cent. of what it was in 1938 or 1939."

Chairman John Mather remarked that the scaling down of consumption on a percentage basis would not impose any hardship on those circuit halls which had been showing very long programmes. Even with a 50 per cent. reduction they would be very well off. Many theatres showed long programmes because they had a big seating capacity. Cotton mills were being closed down; the time might come when the Government might close down a certain number of kinemas because of the film shortage. In towns where the people were on war work there was no need for long programmes.

Alluding to the earlier reference to Odeon, J. J. McCracken admitted this concern had been driven by competitive conditions into giving long programmes. It was their ideal to have a single-feature programme.

W. Eastaway Smith (Odeon) promised to pass on to his principals the points raised in the discussion.

Service Charges Increase

Mr. Stott reported the receipt of a letter notifying an increase of 40 per cent. in the service charges he was now paying. Was that reasonable?

The Chairman replied that even with the increase the charge was less than that of another company.

J. J. McCracken advised the interrogator not to accept the increase until he had carefully examined the terms of his contract. There might be a clause defining what notice had to be given before any alteration could be made. It might also be possible to end the contract by giving certain notice.

"When we have said 'We shall give up servicing' the retort has been that if we do, we shall not be able to get spares," added Mr. Stott.

The Chairman promised to raise the matter with headquarters.

War Bonus Approved

The meeting accepted without discussion the recommendation of the executive committee to pay a 7½ per cent. war bonus on the minimum rates specified in the agreement with the N.A.T.K.E. Payment of the bonus will operate from the current week.

Secretary Littler and Chairman Mather explained that the S. and E. Lancs Branch was the only branch which had not granted a war bonus. The terms proposed were similar to those which had been approved by the neighbouring Manchester and Salford Branch.

On the proposition of T. H. Hartley, the recommendation of the executive committee was unanimously approved.

Amendment of Union Agreement

The Chairman explained that when the present agreement with the N.A.T.K.E. was negotiated it was not considered necessary to include any clauses allowing for the contingency of Sunday opening. In that respect the agreement differed from that of the Manchester and Salford Branch.

As Sunday opening was now becoming fairly general, and applications were pending in certain of the areas covered by their branch, it was proposed to take advantage of the work which had been done by their neighbour branch and to alter the S. and E. Lancs agreement accordingly.

The Secretary gave details of the proposed alterations, which referred to: Normal working week; hours of women cleaners; review of arrangements after a period of three months.

Recently, when the Ashton-under-Lyne exhibitors applied for Sunday opening, opposition was forthcoming from Mr. O'Brien who declared he would oppose all such applications unless working conditions of employees were secured by agreement with his union. Mr. Littler said he understood about seven towns in the branch area were interesting themselves in Sunday opening.

On the proposition of W. Eastaway Smith, seconded by W. Woolstencroft, additional clauses to the N.A.T.K.E. agreement were approved.

S.O. Applications

The Chairman advised all exhibitors who proposed to make application for Sunday opening to give prior notification to the branch secretary. In the case of Ashton-under-Lyne, the branch had been wrongly and unjustly blamed for trying to avoid reaching agreement with the N.A.T.K.E. on Sunday opening conditions.

Free Seats

Consternation was caused by the report that a member intended to apply for permission to give Sunday shows on terms which included the admission of members of the Forces free of charge, and anyone accompanying them sixpence to any part of the house. The application would be supported by a letter from an O.C., Western Command.

Stockport C.E.A., after considering the matter, decided to bring the facts to the notice of the General Secretary. Stockport exhibitors proposed to make application for Sunday opening, but if this other application was granted, it was likely they would be asked why they could not open on the same terms.

The Chairman: We shall not let the matter rest where it is. The matter will certainly be raised at General Council and this branch will support any action they may take.

Some people will not take advice from anyone We cannot compel him to hold his hand. All that we can do is to tell him that his action would not be in the best interests of exhibitors in general.

The matter was left in the hands of the executive committee.

Charity Contribution

Replying to H Woolf, who asked for the opinions of members on charity contribution for Sunday shows, the Chairman said that at a Blackpool meeting of the General Council, a motion was passed for national Sunday opening without any charity clause. As provision was made for a charity contribution, it was for the exhibitors in every town to make the best terms they could.

It was stated that in Ashton-under-Lyne the authorities asked for 10 per cent. as well as audited accounts. Such terms should be refused. It was better for exhibitors to offer lump sum payments.

W. Eastaway Smith: Promise a lump sum, retain a united front and you will get all you want.

Next Meeting

It was decided to hold the next general quarterly meeting at Manchester on June 26.

Buses Feel Kinema Early Closing

The Bristol Transport Company have evidently felt the effects of the closing of central kinemas at black-out, and one of the reasons put forward when an application was made to the Regional Transport Commissioner for an increase of fares was the virtual disappearance of large blocks of remunerative traffic, especially amusement traffic in the evenings.

A scene from BACK STREET, the Universal film version of the Fannie Hurst novel, which stars Charles Boyer and Margaret Sullavan. (General Films)

General Films' Box-office Line-up

"MAJOR BARBARA" AND "BACK STREET"

Five Outstanding Films

FIVE pictures, including two of the most important offerings submitted by any company during the year, have been scheduled by C. M. Woolf for early Trade Show. In "Back Street," based on the novel by Fannie Hurst, and in "Major Barbara," the George Bernard Shaw subject, General Film Distributors possess two pictures of the first box-office magnitude. The three other films are also of outstanding story interest.

Four of the films included in the programme emanate from the Universal Studios, the fifth being the eagerly anticipated Gabriel Pascal production of the G. B. S. play "Major Barbara."

With the exception of the last mentioned, the Trade show of which will take place at the Odeon Theatre, Leicester Square, at 3.55 p.m. on April 9, the presentations will be made at the G.-B. private theatre, Film House, Wardour Street, as follows:—

Thursday, April 3, at 11 a.m., "**Dark Streets of Cairo.**" with Ralph Byrd and Sigrid Gurie; at 2.30 p.m., "**Rookies.**" with Abbott and Costello and the Andrews Sisters.

Tuesday, at 11 a.m., "**Love, Honour and Oh, Baby!**" with Wallace Ford, Mona Barrie and Donald Woods; at 2.30 p.m., "**Back Street.**" with Charles Boyer and Margaret Sullavan.

Wednesday, April 9, at the Odeon, at 3.55 p.m., "**Major Barbara.**" with Wendy Hiller and Rex Harrison.

"Dark Streets of Cairo"

Described as a romantic mystery-drama, Universal's "Dark Streets of Cairo" offers thrills and adventure in the land of the ancient pyramids.

Unfolding against the glamorous background of modern-day Egypt, the story centres around the exciting adventures of a group of Americans, who are menaced by underworld thieves after the excavation of a collection of priceless jewels from an ancient tomb.

Sigrid Gurie shares romantic honours in the picture with Ralph Byrd, and is said to give one of her best performances as the heiress whose Cairo holiday is interrupted when she is kidnapped by native cut-throats. Byrd's portrayal of the dashing young archæologist who tracks down the jewel thieves and rescues Miss Gurie is a thoroughly first-class performance.

Alex Gottlieb wrote the original screenplay for "Dark Streets of Cairo," which blends mystery, romance and suspenseful action against the background of present-day Egypt.

Action scenes show the Americans fighting to escape from an underground tunnel beneath the city of Cairo and battles between police and native gunmen who fight for a fortune in stolen jewels.

Leslie Kardos was the director of the picture and Joseph G. Sanford associate producer.

"Rookies"

First picture from Hollywood about the funny side of camp life of the conscriptees in the U.S.A. Army. "Rookies" is said to be the biggest laugh-riot of the year.

Bud Abbott and Lou Costello share prominent spots in this Universal hit with the Andrews Sisters, the boogie-woogie girls of rhythm, while Lee Bowman, Alan Curtis and Jane Frazee (vivacious new film leading lady) form a two-boys-and-a-girl romantic combination. Nat Pendleton has one of the main supporting comedy rôles.

The story tells of two street corner salesmen, Abbott and Costello, who, to evade the unwelcome attentions of a very tough policeman (Nat Pendleton) slip into a theatre queue. Unknown to them, the theatre has been converted into an Army recruiting depot, and before they realise what is happening they have enlisted and are recruits in the U.S.A. Army, *en route* for a training.

Bound for the same camp are the Andrews Sisters, who have signed up as hostesses; Lee Bowman, a rich good-looking playboy; Alan Curtis, previously chauffeur to Bowman; and pretty Jane Frazee, also a hostess.

Arriving at the camp, Abbott and Costello discover that their sergeant is none other than their old enemy Nat Pendleton, who proceeds to make life very difficult for them.

From then on the fun is fast and furious with the Andrews Sisters giving out at intervals with several new numbers all of them written by Don Raye and Hughie Prince, of "Rhum-boogie" fame.

"Love, Honour and Oh, Baby!"

What happens when a jilted Romeo hires a gangster to "bump him off," then cannot find the gunman to cancel the deal after he falls in love again, provides the hilarious theme for Universal's romantic comedy, "Love, Honour and Oh, Baby!"

Described as a whirlwind farce which plunges its characters into many novel and unpredictable situations, the picture is filmed from a screenplay by Clarence Upson Young, based on Elizabeth Troy's original story.

Donald Woods is seen as the novelist who decides to die when he is spurned by his girl friend, but he hires a gangster to "do a good job" of finishing him off. Then he meets another girl, Kathryn Adams, and while suffering from loss of memory, marries her. Recovering his memory, he finds himself cured of the blues but very much "on the spot."

Wallace Ford is featured in the rôle of a gang busting reporter, and Mona Barrie portrays an exotic night club singer in the story. Others in the cast include Warren Hymer, Marc Lawrence, Hobart Cavanaugh and Robert Frazier.

Brilliant Stars United

Charles Boyer and Margaret Sullavan, two of the screen's most glamorous stars, have at last been teamed together in the starring rôles of a picture. Under the capable direction of Robert Stevenson, brilliant young English director, and producer Bruce Manning, who rose to fame as the scenarist on six of Deanna Durbin's very successful pictures, these two stars are said to give superb and outstanding characterisations.

"Back Street" is the story of a girl who is content to live in the back street of a successful man's life, demanding nothing but that he love her; helping him to a world-recognised success, while she herself remains in the shadows.

Miss Sullavan will be seen as the girl, with Charles Boyer as the man. Others in the brilliant cast are Richard Carlson in the rôle of Curt Stanton, who loves Margaret Sullavan, Frank McHugh in the character comedy rôle of Ed Porter, Tim Holt, Samuel S. Hinds and Frank Jenks.

"Back Street," Universal's picturisation of Fannie Hurst's famous and sensational novel—the greatest love story of all time—is confidently expected to prove an outstanding box-office attraction, as great a hit in this country as in America.

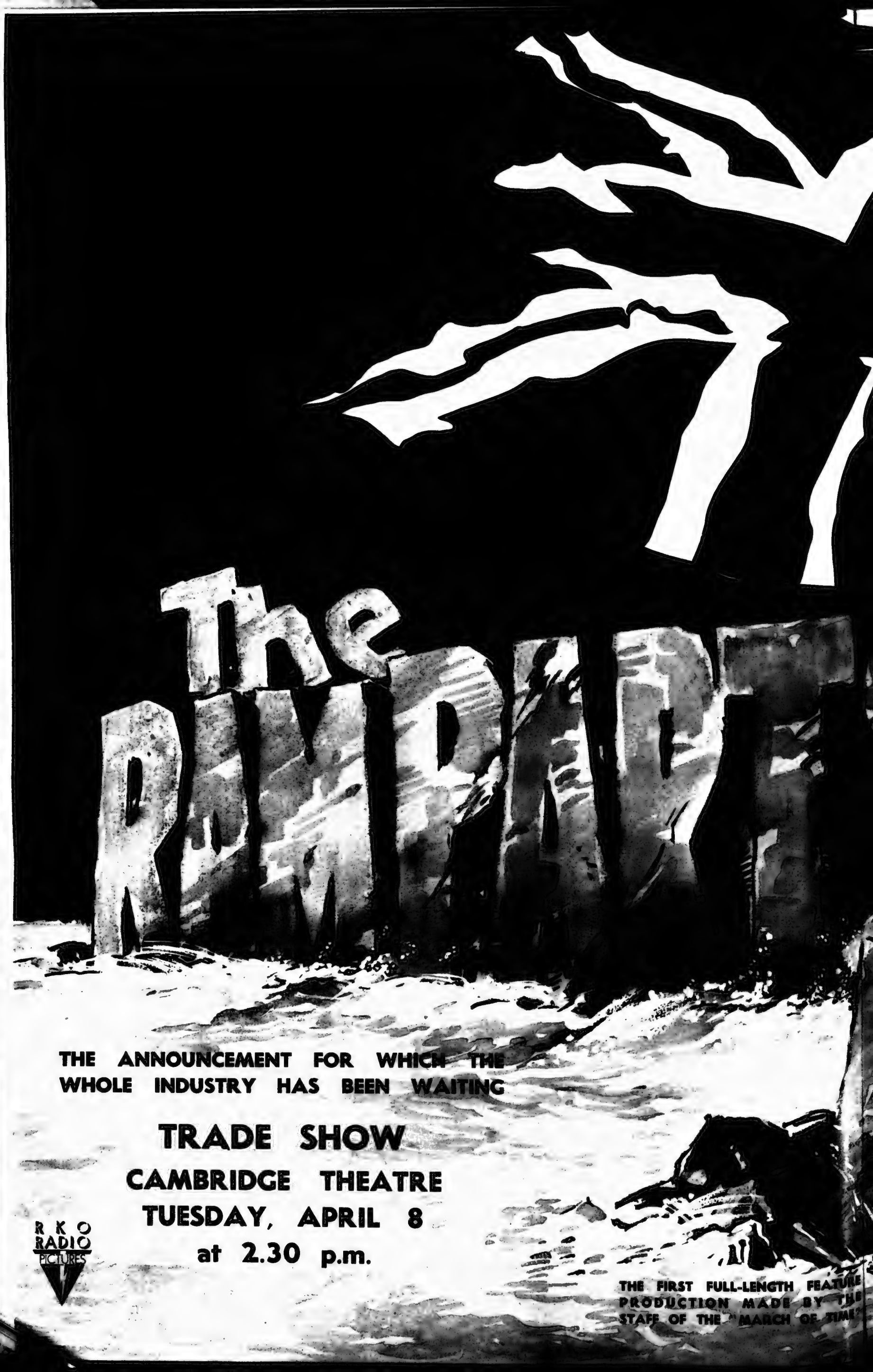
"LADY HAMILTON"

U.S. World Premiere Smashes Records

A cable to United Artists announces that Alexander Korda's "Lady Hamilton," starring Vivien Leigh and Laurence Olivier, smashed in the first week of its world premiere at Four-Star Theatre, Los Angeles, all-time records, both as regards attendances and receipts.

Besides Laurence Olivier and Vivien Leigh, "Lady Hamilton" features in its strong cast Alan Mowbray, Sara Allgood, Henry Wilcoxon, Gladys Cooper, Halliwell Hobbes, Luis Albertini and Miles Mander. It was directed by Korda himself.

D


THE R.A.F.
THE ANNOUNCEMENT FOR WHICH THE WHOLE INDUSTRY HAS BEEN WAITING
TRADE SHOW
CAMBRIDGE THEATRE
TUESDAY, APRIL 8
at 2.30 p.m.
R K O RADIO PICTURES
THE FIRST FULL-LENGTH FEATURE PRODUCTION MADE BY THE STAFF OF THE "MARCH OF TIME"

ENGTH FEATURE
ADE BY THE
ARCH OF TIME

GINGER ROGERS AS "KITTY FOYLE"

The romantic triangle of a spirited working girl, a wealthy man-about-town, and a hard-working doctor, forms the basis of the dramatic story presented in KITTY FOYLE, one of RKO-Radio's most important pictures of the year, which will be Trade shown at the Cambridge Theatre this (Thursday) afternoon. Ginger Rogers, who is starred with Dennis Morgan and James Craig, won the award of the Academy of Motion Picture Arts and Sciences for her portrayal of the title role

Dennis O'Keefe in BOWERY BOY, forthcoming British Lion Trade show

KINEMA VETERANS RETURN TO THE INDUSTRY

Plea for S.O. Aid for C.T.B.F.

R. C. VIVEASH attended the S. E. Lancs branch meeting as a guest speaker and made a characteristic appeal for the C.T.B.F. in the light of the new Sunday opening situation.

Up to the end of last year, only eleven authorities controlling funds contributed by kinemas which opened on Sundays made provision for the C.T.B.F. to receive a share in the charity quota.

That number was ridiculously small, and it must be presumed that many bodies of magistrates held the same view as the general public, that having regard to the enormous fees received by Hollywood film stars and the great costs of film production, there was no need to earmark a portion of Sunday profits or receipts for the C.T.B.F.

Of the eleven authorities which did recognise the existence of the C.T.B.F., Croydon contributed £110 and the Middlesex County Council £100 of the modest total of £589. If the fund could get support from all the towns where Sunday opening was allowed, it would not be in a bad position.

Charity performances last year brought in £3,400, but as many theatres would in future be used for regular Sunday kinema shows, it was clear the income from this source would become less and would have to be made up in some other way.

"Very Galling"

Exhibitors were urged to press for consideration by local licensing authorities of the claims of the C.T.B.F. when they were dealing with the dispersal of the charity contribution arising from Sunday shows.

It was very galling indeed to hear of the sums of money contributed from the opening of kinemas to charity, whilst the urgent needs of the C.T.B.F. were almost entirely ignored. Mr. Viveash thanked the exhibitors of Manchester for their gesture in earmarking a portion of their first Sunday opening receipts for the Fund. There were rumours that the amount might be £750, or perhaps not so much. Whatever the amount, he said "Thank you." After the war, the C.T.B.F. might have to meet very heavy calls. It was as well to prepare now.

Veterans in Jobs

The interesting information was communicated that some of the old age pensioners, men nearing their seventies, had taken up jobs.

TOM LEWIS made the suggestion that those exhibitors who did not open on Sundays should organise an occasional Sunday concert for the Fund.

J. J. MCCRACKEN also commented on the anomaly of other charities benefiting from the takings of kinemas whilst their own Trade charity was starved.

CONFECTIONERY BAN ON KINEMAS?

"Sweets for Sweetshops" Movement

A resolution from the Bristol Committee that supplies of chocolates and confectionery to kinemas and theatres should be prohibited during war-time was before a recent meeting of the Confectionery Trade Council at Sheffield, under the presidency of Sydney J. Pascall, J.P.

Confectioners are complaining that on accouht of the very small quota of supplies they are now getting, many of the smaller shopkeepers of the country are facing ruin.

Mr. Pascall pointed out that manufacturers were morally bound to continue supplies to pre-war customers, and that the only possible means of redress was for retailers to approach the Ministry of Food direct.

The subject was also discussed at the annual meeting of the London branch of the National Union of Retail Confectioners, when P. Lovell (the President) pointed out that the position at present was that manufacturers regarded kinemas as retail selling points.

The branch suggested that N.U.R.C. members should write to their M.P.s to obtain their influence in maintaining "sweets for the sweetshop."

NAMES in the NEWS

R. Fearnett, who has just been appointed to a position at the Strand, Port Erin, Isle of Man, is the son of Arthur Fearnett, traveller, attached to the Liverpool branch of British Lion. The Strand, Port Erin, is under the general managership of W. Hughes, of the Strand, Douglas.

R. C. MacIver has been appointed manager of the County, Fleet (an associate Odeon Theatres). Before joining Odeon he was with A.B.C. and prior to that with County Cinemas, for a considerable time. County Cinemas, of course, is now under the Odeon banner.

Norman Matthews on Saturday relinquished the managership of the Embassy, Wallasey, one of the kinemas in the North-Western Circuit, to join the Royal Artillery. He had been in charge of the Embassy for the last four years. He joined the North-Western Circuit as assistant manager of the Palais de Luxe, Liverpool, in 1937, and after about six months in that capacity was promoted to the managership of the Embassy, Wallasey.

Sidney H. V. Osborne, recently appointed manager of the Palladium, Plymouth, has been accepted for training by the R.A.F. as navigator. Mr. Osborne has been in the Trade practically the whole of his business life, previously as a private exhibitor and owner of a Plymouth kinema, and later as G.-B. relief manager. His varied career started with Stolls in London and comprises provincial experience covering all branches of the entertainment business, including film booking.

W. T. Norton-Stephens, manager of the Odeon, Colwyn Bay, has joined the R.A.F. Volunteer Reserve, and having been placed on the deferred service list, is continuing at the Odeon until called up. Mr. Norton-Stephens has been at Colwyn Bay since February of last year. Before that he was for five months at the Hippodrome, Devonport. Of the twelve years in the kinema Trade—both on the managerial and technical sides—four have been spent in the service of Odeon.

Ernest Aspinall, manager of the Majestic, Blackburn, has been appointed manager of the Capital, Bolton, where he was formerly assistant manager. **Leonard Willis**, assistant manager of the Princess, Blackpool, succeeds him at Blackburn. All the kinemas concerned are in the A.B.C. circuit.

James E. Earley, who has resigned from the position of manager of the New Manchester Hippodrome, Ardwick, Manchester, has accepted the position of general manager of the Royal Hippodrome, Preston. This theatre has been closed for the last 18 months, and Mr. Earley hopes that it will reopen next month.

E. V. Appleyard, who has succeeded E. Hough as manager of the Broadway Theatre, Eccles, Lancs, comes from Altrincham, where he was manager of the Regal Cinema for three years. He has been with A.B.C. for nine years.

H. J. Clayton, who has resigned from the managership of the Odeon, Guide Bridge, Ashton-under-Lyne, has a wide experience of many branches of the entertainment industry. He has been manager of a music-hall, ballroom and café, and for many years in charge of a kinema. He is regarded as a good exploiteer and his theatres have figured prominently from time to time in our Showmanship columns. A good mixer, he has been successfully identified in kinema and commercial interests. Being well informed on commercial, technical and academic subjects, Mr. Clayton is now desirous of obtaining a position in a creative type of job where ideas count. Any offers of a position to fill these qualifications should be addressed to H. J. Clayton, 5, Ashdale Crescent, Droylsden, Manchester.

B. M. Ansell, South Coast representative of Renown, joins the Royal Air Force next week. All his exhibitor friends will wish him God speed.

Obituary

EXETER MANAGER PASSES

Picturesque Career

Possessing one of the most picturesque careers in the Industry, Arthur Edward Firebrace, manager of the Plaza, Exeter, has just died in his 66th year.

Son of Edward Bell Firebrace, he was born in Melbourne, and adopted the profession of a gold-mining engineer. This took him to various parts of the globe, including South America, Russia, Africa and European countries.

He was in Africa at the outbreak of the first Great War, and was commissioned in the Royal Engineers, serving in France and Flanders. He was one of those engaged in the tunnelling of the famous Hill 60.

Taking up his berth about ten years ago when the old Exeter Hippodrome had been converted into the Plaza, Mr. Firebrace became a familiar figure in local entertainment circles and, with one exception, was the senior resident manager in that city.

Mr. Firebrace had not enjoyed good health for some time. He leaves a widow, a son (P.C. E. W. Firebrace, of the Exeter City Force) and a daughter (Miss M. Firebrace).

P.C.T.'s BIG RESERVES

Mark Ostrer on Benefits from Sunday Opening

TRIBUTE TO FIRE WATCHERS

REFERENCE to the beneficial effects of Sunday opening of kinemas; the good work done by the company's fire watchers and staff in restricting enemy damage to its properties; and the very satisfactory profit figures in a difficult year were the main features of Mark Ostrer's speech at the thirty-first annual meeting of Provincial Cinematograph Theatres held at the company's offices on Monday last.

MARK OSTRER, Chairman of P.C.T.

"Sunday opening of kinemas," said Mr. Ostrer, "had become more general during war period and there is not the slightest doubt that it has provided relaxation and entertainment for millions of His Majesty's subjects who would otherwise not have been able to obtain it, for they are working long hours at great pressure amidst many dangers and discomforts."

Referring to the fact revealed in the report that only two of the company's theatres had been destroyed by enemy action, and that slight damage was sustained in a number of other theatres, Mr. Ostrer congratulated the group's fire watchers and staff generally who "have contributed very largely to keeping the damage down to such small proportions."

Difficult Conditions

Turning to the profit and loss account, he pointed out that the year's profits amounted to £441,778. With the balance brought forward, there was a sum available of £572,319.

Deducting from this figure the amounts appropriated to reserve for Income Tax and National Defence contribution, depreciation reserve and debenture stock sinking fund, together with the dividends totalling £202,500 on the preference and preferred ordinary shares, the balance remaining was £190,057. Out of this the ordinary dividend was maintained at 15 per cent., leaving a balance forward of £115,057.

Mr. Ostrer suggested that these figures were very satisfactory having regard to the number of theatres owned in London and large provincial cities, the takings of which had been seriously affected by the black-out, restricted transport and air raids.

Balance Sheet

In dealing with the balance sheet, Mr. Ostrer made special reference to Sundry Creditors, which have decreased by £130,981 to £208,335. This reduction has taken place in an amount due to an associated company on current account. As against this the bank overdraft has risen from £26,870 to £65,292.

A fall of £39,598 to £94,691 in the Reserve for Income Tax and N.D.C. is due to the fact that before January 31, 1941, a substantial amount has been paid on account of the year's liability, whereas no corresponding payment was made in the preceding year.

The reserve at the date of the balance sheet, Mr. Ostrer said, fully covered the company's liability.

Relating to a net increase of £79,644 in the Depreciation and Reserve Account, Mr. Ostrer said that all costs of maintenance of properties and equipment are charged against revenue and no deviation from this principle has been made during the year under review.

Mr. Ostrer reminded shareholders that the Reserve Fund of £675,000 was £175,000 in excess of the ordinary share capital.

The items on the asset side called for no particular comment from Mr. Ostrer.

The accounts were passed unanimously without any criticism.

African Theatres Surprise

20 PER CENT. FINAL DISTRIBUTION

African Theatres, Ltd., announce a final dividend of 12½ per cent. for 1940, which again makes 20 per cent. for the year.

Following the interim payment of 7½ per cent., which went against 10 per cent. in the previous year, the shares steadily lost ground.

But there was a vigorous recovery after the final 12½ per cent. payment, from 23s. 1½d. to 30s.

The shares were undoubtedly the best feature of the week, although they were closely seconded by Provincial Cinematograph Theatres' issues, on the very satisfactory report and meeting.

P.C.T. preferred ordinary rose 1s. 3d. to 10s.; the "A" preference 1s. 6d. to 18s. 9d., and the "B" preference 1s. 7½d. to 16s. 7½d.

Among the debentures, Odeon 5 per cents. fell £4 to £70, but A.B.P.C. 5 per cents. rose 10s. to £91¼.

A minor feature was a rise of 2¼d. to 4½d. by British and Dominion Films. Madame Tussaud's preferred ordinary gained 3d. at 2s., and Odeon 6 per cent. pref 3d. at 10s.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	23/1½	30/-	+6/10½
Assoc. Brit. Pic. Corp. 5/- Ord.	4/7½	4/7½	—
" 6% Pref.	12/10½	12/10½	—
" 5% Debs.	£91	£91½	+ £½
A.P.P.H. Ord.	5/1½	5/-	— -/1½
Baird Tele. 20% Pref. Ord. 2/6	-/1½	-/1½	—
" Defd. Ord. 2/6	-/1½	-/1½	—
Brit. & Dom. Films £1	-/2½	-/4½	+ -/2½
Brit. Lion Pref. Ord.	1/6	1/6	—
Capital & Prov. Ne s 5/-	-/9	-/9	—
Gaumont-British Ord. 10/-	1/7½	1/6	— -/1½
" "A" Ord.	-/6	-/6	—
" 5½% 1st Pref.	5/7½	5/9	+ -/1½
" 4½% New Debs.	£59	£59	—
General The. Pref.	2/1½	2/3	+ -/1½
" 6½% 1st Mort. Deb.	£65	£65	—
Mde. Tussaud New 1/- Def.	-/3	-/3	—
" £1 Prefd. Ord.	1/9	2/-	+ -/3
Moss Empires £1 Ord.	11/4½	11/4½	—
" £1 Cum. Pref.	13/1½	13/1½	—
Odeon 5/- Ord.	4/6	4/6	—
" 6% Cum. Pref.	9/9	10/-	+ -/3
" 5% Debs.	£74	£70	— £4
P.C.T. 7½% Ptg. Pf. Ord.	8/9	10/-	+ 1/3
" Cum. "A" Pref. £1	17/3	18/9	+ 1/6
" Cum. "B" Pref. £1	15/-	16/7½	+ 1/7½
" Const. 7% Pref.	18/9	18/9	—
Sound City (Films) 6% Pref.	2/1½	2/1½	—
Stoll Th. Corp.	1/-	1/-	—
Twentieth Cent. 6% Pref.	-/3	-/3	—
Union Cinemas Ord.	-/2½	-/2½	—
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	-/7½	-/7½	—
Union Cine. Sub. Props. 6% Pf.	10/6	10/6	—

£1 shares unless otherwise stated.

DENMAN STREET TRUST RESULTS

Full report of the Denman Street Trust Company (Eric B. Butler-Henderson, chairman), confirms the preliminary statement that the net revenue for the year after Income Tax is £31,416, compared with £37,208.

After payment of the final dividend of 4 per cent. making 6 per cent for the year, as for some years past, the amount carried forward is £57,520, an increase of approximately £5,500.

The directors state that the book cost of the investments is £1,108,339. A valuation, based as far as possible upon prices current at the date of the balance sheet, shows a depreciation of approximately £600,000, against which there is the capital reserve of £107,346.

Company Notes and News

NEW PRIVATE COMPANIES

O-O. Pictures, Ltd.—Registered March 20. Capital, £2,000 in 2,000 shares of £1 each. Kinema, theatre and music-hall proprietors, etc. The permanent directors are: Joseph Oakey, address not stated; Eric A. Oakey, 38, Ansty Road, Coventry, engineer. Eric A. Oakey has subscribed for 880 shares. Qualification: £40. Solicitors: B. Burrell Davis and Goode, Cannock, Staffs.

Jaydea Productions, Ltd.—Registered March 20. Capital, £1,000 in 1,000 shares of £1 each. Kinema and theatre proprietors, etc. Solicitors: Woolfe and Woolfe, 13a, Burlington Street, W.1.

Alfred Black Bookings, Ltd.—Registered March 20. Capital, £1,000 in 1,000 shares of £1 each. Producers, distributors, and exhibitors, kinema proprietors, etc. The subscribers are: Alfred Black and Mrs. Molly Black, both of 73, Brondesbury Park, N.W.6. Solicitor: H. M. Lawson, Baltic Chambers, John Street, Sunderland.

RECEIVERSHIPS (APPOINTMENT AND RELEASE)

Cinema Traders, Ltd., 26, Church Street, Charing Cross Road, W.1.—C. Wakeling, of 4, Brick Court, Temple, E.C.4, ceased to act as receiver on March 12, 1941.

MORTGAGES AND CHARGES

Perforated Front Projection Screen Co., Ltd., 43-49, Higham Street, Walthamstow, E.17.—Assignment of contract moneys dated March 4, 1941, to secure all moneys due or to become due from the company to Barclays Bank, Ltd.

Blacks Sunderland Theatre, Ltd., 55-56, Lincoln's Inn Fields, W.C.2.—Deposit on March 6, 1941, of deeds of the Theatre Royal and 4 and 5, Bedford Street, Sunderland, to secure all moneys due or to become due from the company to Barclays Bank, Ltd.

Ritz (Southend), Ltd., Henley House, 2, Chesterfield Gardens, W.1.—Charge on land and Ritz Cinema, etc., dated February 27, 1941, to secure £7,500. Holders: Odeon Theatres, Ltd.

British Acoustic Films, Ltd., 142-150, Wardour Street, W.1.—Mortgage on premises formerly known as "Forest Steam Brewery" at Mitcheldean, dated February 25, 1941, to secure £6,500. Holders: Cheltenham Original Brewery Co., Ltd., 160, High Street, Cheltenham.

NORTH OF ENGLAND CINEMAS

North of England Cinemas announce a dividend at the rate of 10 per cent. per annum, less tax, for the half-year to September 30, 1938, on its 10 per cent. cumulative preference shares.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blonde Inspiration (M-G-M)—American.	72 min. (U)	John Shelton, Virginia Grey, Albert Dekker.	Comedy-drama of the publishing business. Story obvious and treatment wordy. Teamwork adequate. Laughs few and far between.	**Very moderate light booking. Safe for youngsters.**
***Kipps (20th Century-Fox)—British.**	112 min. (U)	Michael Redgrave, Diana Wynyard, Phyllis Calvert.	Period romantic drama, smoothly adapted from H. G. Wells's persistent best seller. Story interesting, human and amusing, acting excellent and direction resourceful. Atmosphere picturesque.	**Excellent general booking. Great for the family.**
***Major Barbara (General F.D.) British.**	121 min. (A)	Wendy Hiller, Rex Harrison, Robert Morley.	Provocative morality play, brilliantly adapted from Bernard Shaw's consistent stage success. Story both lighthearted and profound, dialogue brilliant, acting flawless and direction imaginative.	**Outstanding general booking. Slightly over the heads of youngsters.**
Playgirl (RKO-Radio) American.	70 min. (A)	Kay Francis, James Ellison, Nigel Bruce.	Romantic drama, describing the adventures of a society gold-digger. Story unmoral, but characterisation good, treatment light hearted and staging elegant.	**Good general booking. Not for youngsters.**
Romance of the Rio Grande (20th Century-Fox) American.	72 min. (U)	Cesar Romero, Patricia Morison, Lynne Roberts.	Period outdoor romantic melodrama,the latest of the popular Cisco Kid series. Story a little complicated but teamwork very good, action fast, musical embellishment tuneful and settings picturesque.	**Good mass, family and industrial booking. Great for youngsters.**
Scattergood Baines (RKO-Radio)—American.	60 min. (U)	Guy Kibbee, Carol Hughes, John Arthur.	Small-town comedy drama based on a popular American radio and magazine series. Story human, characterisation convincing and detail authentic.	**Good mass and family booking. Safe for youngsters.**

* A British Picture.

REVIEWS FOR SHOWMEN

Major Barbara

General F.D. British (A). Directed by Gabriel Pasca'. Featuring Wendy Hiller, Rex Harrison, and Robert Morley. 10,886 *feet. Release not fixed.*

PROVOCATIVE morality play, an ingenious parable with a Salvation Army background, brilliantly adapted from Bernard Shaw's controversial and enduring stage classic. The story, it will be remembered, comments widely on commerce, religion and life in general through its shrewd assortment of life-sized characters. The debate, eloquently conducted by the leading and supporting players, magnificently charged with the author's inimitable dialogue and, when the occasion demands, superbly punctuated with appropriate spectacle, is, in turn, drama of point, wisdom and kindly philosophy and humanity.

The complete film is nectar for the discerning, intellectual refreshment that lives fully up to its formidable box-office label. Outstanding booking, particularly for good and high-class halls.

Story.—Barbara Undershaft, daughter of a millionaire arms manufacturer, becomes a Salvation Army officer and dedicates her life to the saving of sonls. Adolphus Cusins, a penniless professor of Greek, falls in love with Barbara, and joins the Army to be near her. He is difficult to convert. Undershaft promises to visit the shelter where she works.

When he does he is persuaded by the General to donate fifty thousand pounds to the Army's cause. Barbara is horror-stricken on learning this—she believes her father's money to be tainted—and resigns. The next day Undershaft takes Barbara and the rest of the family over his huge armament factory and its model village. Barbara changes her mind when she sees that a factory of death can provide comforts for the living. Meanwhile, Undershaft discovers he has a worthy successor in Adolphus.

Acting.—Wendry Hiller acts with charm, sympathy and fervour as Major Barbara, the girl who sees her torch temporarily extinguished; Rex Harrison displays an amiable inconsequentiality as Adolphus, and Robert Morley survives a shaky start, as Undershaft.

The best of the supporting characters and, very nearly the best of the lot, is Robert Newton, as Bill Walker, a tough, who loses a one-sided battle against conversion. Emlyn Williams, Sybil Thorndyke, Deborah Kerr, David Tree, Marie Lohr, Walter Hudd, and Donald Calthrop also demand mention.

Production.—The story is so complex yet so obvious that no attempt has been made or will be made to trace it in full here. The general effect is what really matters, and this we hasten to add is, at one and the same time, laughable, thought-provoking, spiritually stimulating and, in spite of the play's early origin, apt and timely.

Each end of the social scale, it points out, has similar inhibitions—they only differ in the way they express them—and in interpreting human nature as it is, with all its contradictions, the picture, paradoxically enough, says a lot—it is never lost for a word—without getting anywhere new. But this is what matters, it is never guilty of a boring or dull moment. It is Bernard Shaw at his controversial best.

Moreover, it has a magnificent cast to thrust his congenial and irresponsibly irresistible conclusions home. Spectacle plays a comparatively small part, but it, nevertheless, helps to strengthen popular appeal. It should do all that "Pygmalion" has done and is still doing. The compliment and the comparison are its wholehearted recommendation.

Points of Appeal.—Shrewd, human and clever story, understanding and imaginative direction, brilliant dialogue, flawless characterisation, convincing technical presentation, human and feminine angles, timeliness, and terrific title, star and author values.

Playgirl

RKO-Radio. American (A). Directed by Frank Woodruff. Featuring Kay Francis, James Ellison and Nigel Bruce. 6,750 *feet. Release not fixed.*

ROMANTIC drama telling of the adventures of a society gold-digger who, when age catches up with her, puts her shrewd head on young shoulders by taking a pretty girl partner. The story is not particularly moral, but its unsteady precept, nevertheless, contributes to acceptable mass and feminine entertainment. Kay Francis and a skilfully chosen supporting cast see to that. Star and title values are a further valuable aid to popular success. Good general booking.

Story.—Grace Herbert, a successful society breach of promise exploiteer, discovers that her age is against her future chances of shaking down susceptible wealthy men. She meets, by chance, Ellen Daly, a pretty down-and-out, and sees in her an answer to her problems. She takes Ellen into partnership and between them they get to work on Bill Vincent, an Oxford educated Chicago business man, and Van Payson, a New York socialite.

Both enterprises pay big dividends, but before the stage can be set for another killing Ellen falls for Tom Dice, a young cattle millionaire, and her love for him causes her to revolt at her mode of life. She walks out and Grace prepares to step in, but a subsequent meeting between Grace and Tom's mother brings about a happy, if fantastic ending.

Acting.—Kay Francis contributes a disarming portrayal as the gold-digging Grace. She has poise, resource and a magnificent wardrobe, and Mildred Coles injects heart interest into the role of Ellen, and James Ellison is a likeable and natural Tom. Nigel Bruce and George P. Huntley score a laugh or two as Vincent and Van Payson.

Production.—The play is not taken too seriously and its light-hearted approach enables it not only to picturise the machinations of the woman who refuses to shoulder either the responsibilties of mistress or wife, but convert them into diverting entertainment. Elegant staging and the subtle establishment of heart interest lend additional glamour to its gay audacity. Feminine appeal is obvious.

Points of Appeal. — Unusual plot, good characterisation, easy approach, bright lines, elegant atmosphere, popular cast, good title, strong feminine angle and box office stars.

Kipps

20th Century-Fox. British (U). Directed by Carol Reed. Featuring Michael Redgrave, Diana Wynyard and Phyllis Calvert. 10,080 *feet. Release not fixed.*

PERIOD romantic drama, adapted from H. G. Wells' persistent best-seller, describing the financial and romantic vicissitudes of a humble draper's assistant who invests a considerable legacy in the purchase of a cultured life, only to discover that romantic happiness is beyond price. The story contrasts low- and high-class life with characteristic Wellsian bias, and its conclusions, brilliantly illuminated by the all-star cast, form the nucleus of a very human screen play.

Shrewd and penetrating detail furnishes effective trimmings. Accurate atmosphere—it all takes place in the early 1900's—is responsible for pleasing nostalgic colour and refreshing comedy relief. The complete picture is irresistible popular and family entertainment. Story, title and author values give additional lustre to a real box-office gem. Excellent general booking.

Story.—Arthur Kipps, a draper's assistant, has a drunken night out with Chitterlow, an actor-playwright. He is dismissed, but the blow is softened by the news of an inheritance which includes a big house and a fortune. He secretly worships Helen Walshingham, a young woman of culture and high social position, and he asks her to become engaged to him. She welcomes his fortune and accepts. Her brother agrees to act as Kipps' lawyer.

Kipps is not happy in his new environment and he realises his mistake when he meets by chance Ann Pornick, his childhood sweetheart. She is a domestic, but genuine love acknowledges no barrier. The two marry. Subsequently Kipps learns that his fortune has been squandered by Helen's brother. Fortunately, Kipps had backed one of Chitterlow's plays, and its unexpected success enables him and Ann to start a small business.

Acting.—Michael Redgrave gives his best performance to date as Kipps. He gets completely under the skin of the part and makes every story mood register. Diana Wynyard is very true to type as the haughty Helen, and Phyllis Calvert surpasses herself as Ann.

Max Adrian is responsible for a marvellous cameo as an unctuous lecturer. Moreover, the supporting players are every bit as good as the stars.

Production.—The script is not perfect—for one thing the opening scenes of Kipps' childhood are protracted and the introduction of Chitterlow is unduly prolonged—but although the story is some time getting into its stride, it seldom flags. It intrigues and entertains in spite of its frailties, because its social contrasts and shrewd commentary on life in general have their roots in truth.

It matters little whether the working-class characters stand in a more favourable light than their betters; more important are the circumstances by which the central character learns the true meaning of life and the value of genuine companionship. The lesson delightfully described in the tale and its charming comedy asides is the key to irresistible screen entertainment. Kipps is real! Incidentally, the period settings are ingratiatingly reminiscent.

Points of Appeal.—Clever, human and entertaining story, flawless characterisation, shrewd direction, accurate period atmosphere, compelling feminine angle, natural humour, good dialogue, big star and author values, and box-office title.

Scattergood Baines

RKO-Radio. American (U). Directed by Christy Cabanne. Featuring Guy Kibbee, Carol Hughes, and John Archer. 6,210 *feet. Release not fixed.*

SMALL-TOWN comedy drama, based on the popular American magazine and radio series, describing how a shrewd and kindly general merchant prevents unscrupulous interests from buying control of the town. The development is a little on the slow side, but good characterisation—Guy Kibbee is excellent in the name part—accurate detail and shrewd commentary on human nature weight the scales in its favour. Good, honest homespun entertainment, of obvious mass and family appeal.

Story.—Scattergood Baines, a small-town general dealer, hears that Keith, head man of the local lumber company, is plotting to buy up the railway so that he can put up the rates. Baines, who owns the railway, is forced to sell, but he side-steps Keith by buying options on the surrounding lands. At first his business associates and colleagues think he has let them down, but a final showdown with Keith convinces them of Baines' wisdom and good intentions. Incidentally, the excitement leads to romance between Helen Parker, the local schoolmistress, and Johnny Bones, Baines' promising young lawyer.

Acting.—Guy Kibbee is excellent as Scattergood Baines; his performance is an effective combination of humanity and sagacity. Carol Hughes and John Archer take good care of the conventional love interest, and Francis Trout, Emma Dunn, Fern Emmett, Bradley Page and Joseph Crehan represent good supporting types.

Production.—The story works steadily up to a good climax, and its easy perambulations allow it to cover the full gamut of small-town life. The many facets figure into a homely pattern, in which humanity and big business are the primary and effectively contrasting colours. Title values do not mean anything here, but the film is, it will be observed, quite capable of standing on its own feet. It is a good family and industrial booking.

Points of Appeal.—Down-to-earth story, very good characterisation, competent direction, strong, human angle, popular romantic and comedy relief, accurate atmosphere and star values.

Blonde Inspiration

M-G-M. American (U). Directed by Busby Berkeley. Featuring John Shelton, Virginia Grey and Albert Dekker. 6,504 *feet. Released May 12, 1941.*

COMEDY drama of the publishing business, telling of a struggling young author's bid for literary recognition and financial success. The play has exuberant verbosity, but little other claim to distinction. Despite the tireless efforts of its attractive acting team, its laughs are few and far between. Very, very ordinary light booking.

Story.—Jonathan Briggs, an unsuccessful author, is staked by his henpecked Uncle Reginald. He storms the office of Hendricks and Conway, publishers, but they are not interested in his stories. Margie Blake, the partners' secretary, is more sympathetic.

Dusty King, star author of Westerns, suddenly, but not without provocation, rebels against the publishers, and Briggs is hastily called back and tricked into buying a partnership in the company. From thence on he is ruthlessly exploited, but a lucky twist enables him to find romance and financial success.

Acting.—John Shelton works hard as Jonathan Briggs, and Virginia Grey is quite an attractive Margie, but neither they nor Albert Dekker, Charles Butterworth, Donald Meek and Reginald Owen succeed in making anything of the rowdy and wordy play. What laughs there are come from Marion Martin, who is literally a dumb blonde.

Production.—The well-worn "simpleton makes good" theme reposes in this instance in the publishing business. The leading players do their best to give it a new lease of life, but they are, for the most part, hampered by dialogue. When, in the last reel, slapstick does take the floor, and they do get their heads, it is too late. The film is too obvious and exhausting to be classified as snappy light entertainment. Busby Berkeley, the producer, would do better to stick to musicals.

Points of Appeal.—Hardworking and popular cast, adequate staging, brilliantly dumb performance by blonde Marion Martin.

Romance of the Rio Grande

Twentieth Century-Fox. American (U). Directed by Herbert I. Leeds. Featuring Cesar Romero, Patricia Morison, and Lynne Roberts. 6,567 *feet. Release not fixed.*

PERIOD outdoor romantic melodrama, the latest of the popular Cisco Kid series, presenting Cesar Romero in a dual rôle. The double act complicates the story a little, but the trimmings—tuneful music and song, gallant action and picturesque scenery—do much to preserve popular appeal. Title and star values will do the rest. Good mass, family and industrial booking.

Story.—The Cisco Kid, a gallant and resourceful bandit, saves the life of Carlos, heir to Don Fernando, owner of a great ranch. Carlos is wounded, and Cisco, who is Carlos' double, decides to impersonate him and win the ranch for himself. Ricardo, Don Fernando's nephew, is out to steal Carlos' heritage. He and Cisco soon measure their wits, and Rosita, Don Fernando's designing ward, gives zest to the fight by playing one against the other.

Soon Don Fernando becomes a casualty. Eventually, Ricardo and Rosita bring about each other's death. Meanwhile, Cisco, impressed by Don Fernando's dying wish that Carlos shall inherit his estate, resolves to right all wrongs. At the finish, Carlos and Maria, daughter of Don Fernando's best friend, find happiness and romance. Cisco rides on to new adventure.

Acting.—Cesar Romero gives a volatile and virile performance in the dual rôle of Cisco and Carlos, if he has a little difficulty in separating the two characters towards the finish. Patricia Morison is equal to all demands as Rosita; Lynne Roberts is refreshingly unsophisticated and sings pleasantly as Maria, and Ricardo Cortez, Cris-Pin Martin and Pedro de Cordoba do their stuff in direct support.

Production.—The first half, with its colourful depiction of life in early California, is tuneful, vigorous and versatile, but during the second it is not too easy to separate Cisco from Carlos. However, things are cleared up satisfactorily in the exciting grand finale. The film's varied action, together with its picturesque scenery, and irresistible title and star values make it an obvious attraction for the majority of halls, and family ones in particular.

Points of Appeal.—Popular series, fast-moving story, romantic settings and treatment, colourful star.

SHORT FILMS turn to page 17

To all my Exhibitor Friends

I gave you "Pygmalion" and it was proven one of the greatest successes of recent years.

I have seen "Major Barbara" and I predict that it will repeat the overwhelming achievements of "Pygmalion" to which it is a brilliant successor.

Cmoor

BARBARA:

"Amid all the poverty and ugliness of our lives here, the sin and the suffering, the grime and the smoke, the toil and the struggle, you know and I know that God is with us always and everywhere..."

Rex Harrison AS CUSINS IN 'MAJOR BARBARA'

CUSINS:

"Mr. Undershaft, I am in many ways a weak, timid, ineffectual person, and my health is far from satisfactory, but whenever I feel that I must have anything, I get it sooner or later"

Robert Morley AS UNDERSHAFT IN 'MAJOR BARBARA'

UNDERSHAFT:

"I think, my friend, that if you wish to know, as the long days go that to live is happy, you must first acquire money enough for a decent life and power enough to be your own master."

Robert Newton AS BILL WALKER IN 'MAJOR BARBARA

BILL WALKER:

"If you was my girl and took the words out of my mouth like that, I'd give you something you'd feel 'urting I would. You take my tip, mate, stop er jaw or you'll die afore your time . . .wore aht! —that's wot you'll be . . .wore aht!"

TRADE SHOW:
ODEON THEATRE,
LEICESTER SQUARE,
WED., APRIL 9th,
At 3.55 p.m.

EMLYN WILLIAMS as SNOBBY PRICE

RELEASED
AUGUST 4th, 1941

SYBIL THORNDIKE as THE GENERAL

MARIE AULT as RUMMY MITCHENS

MARIE LOHR as LADY BRITOMART

PENELOPE DUDLEY-WARD as SARAH UNDERSHAFT

DAVID TREE as CHARLES LOMAX

DEBORAH KERR as JENNY HILL

GABRIEL PASCAL *presents*

WENDY HILLER

in

BERNARD SHAW'S

"MAJOR BARBARA"

co-starring

REX HARRISON • ROBERT MORLEY

with **ROBERT NEWTON** and

EMLYN WILLIAMS

SYBIL THORNDIKE • DEBORAH KERR • DAVID TREE • PENELOPE DUDLEY-WARD
MARIE LOHR • WALTER HUDD • MARIE AULT and DONALD CALTHROP

SCENARIO and DIALOGUE WRITTEN FOR THE FILM by BERNARD SHAW

ART DIRECTION by VINCENT KORDA **MUSIC by WILLIAM WALTON**

PRODUCED and DIRECTED BY

Gabriel Pascal

Assistants in Direction: HAROLD FRENCH and DAVID LEAN
Assistant in Production: STANLEY HAYNES

"MAJOR BARBARA"

Wendy Hiller and Rex Harrison in the Gabriel Pascal production of the Bernard Shaw play MAJOR BARBARA, which will be Trade shown on April 9, at 3.55 p.m., at the Odeon Theatre, Leicester Square. (A General Film Distributors release.)

"MAJOR BARBARA"

Scenes from the Gabriel Pascal screen version of MAJOR BARBARA, the famous play by George Bernard Shaw. Wendy Hiller is co-starred with Rex Harrison and Robert Morley, with Robert Newton, Emlyn Williams, Sybil Thorndyke, Deborah Kerr, Penelope Dudley-Ward, Walter Hudd, Marie Ault among an outstanding cast. Gabriel Pascal directed the picture, which will be Trade shown by General Films at the Odeon, Leicester Square, at 3.55 p.m. on April 9.

SHORT FILMS OF THE WEEK REVIEWED

A.B.F.D.

SCOTLAND SPEAKS. British (U). 1,800 feet. Release not fixed.—Comprehensive topical interest short, illustrating the magnificent part played by Scotland in the nation's war effort. Scotsmen are seen as members of all the Services, as factory hands and executives, and on the land, and the many illustrations weave into a pointed and commendable pattern. Treatment smooth, commentary very good, and photography excellent. Outstanding featurette, particularly for North Country situations.

COLUMBIA

SEA LEGS. British (U). 1,450 feet. Release not fixed.—Interesting featurette, describing the training of officers for the Mercantile Marine, and the part played by merchant ships in the war effort. Subject topical, treatment concise, and musical relief appropriate. Good general fill-up.

THEY DEPEND ON US. British (U). 1,664 feet. Release not fixed.—Novel animal short, demonstrating the good work of the animal air raid and precaution service. Subject interesting and timely. Very good fill-up.

A BUNDLE OF BLISS. American (U). Featuring Andy Clyde. 1,635 feet. Release not fixed.—Amusing comedy, describing the star's attempt to make a hit as a family man. His blunders promote a number of laughs. Good comedy fill-up for the masses.

BALL CLAY. British (U). 1,612 feet. Release not fixed.—Interest short, showing how ball clay is excavated and how it is used for pottery. Treatment thorough, and commentary and photography good. Good general fill-up.

THIS CEMENT BUSINESS. British (U). 1,402 feet. Release not fixed.—Interesting short, showing how cement is manufactured. The treatment is concise, the photography good and commentary smooth. Very good featurette.

MASTER OF THE CUE. American (U). 844 feet. Release not fixed.—Sporting interest short, introducing Willie Hoppe, famous American billiards player. His trick shots cleverly photographed, will fascinate all classes. Good novelty fill-up.

THE BOAT. British (U). 1,504 feet. Release not fixed.—Interest short, describing the organisation behind the Royal National Lifeboat Institution. Nothing is left out from the making of the lifeboats to their answering of distress calls. Capital general fill-up.

SCREEN SNAPSHOTS. No. 88. American (U). 929 feet. Release not fixed.—Novelty fan short, showing, by means of clippings from old films, famous stars of yesterday. Compilation good and commentary snappy. Good short for all classes.

THE PRIVATE LIFE OF A BONE. British (U). 1,627 feet. Release not fixed. —Interest short, showing how bones are made into glue. The many processes are both instructive and entertaining. Very good interest short, one with obvious topical values.

ISLANDS OF THE WEST INDIES. American (U). One reel. Release not fixed.—Travelogue in which British, French and Dutch possessions are visited in the West Indies. Itinerary colourful and dialogue smooth. Good general fill-up.

SAVOY IN THE ALPS. American (U). One reel. Release not fixed.—Travelogue, taking the form of an itinerary of the province of Savoy, a small State sandwiched between Italy and Switzerland. Treatment resourceful and photography excellent. Very good fill-up of its type.

COOKOO CAVALIERS. American (U). Featuring the Three Stooges. Two reels. Release not fixed.—Slapstick comedy, describing the adventures and misadventures of three nit-wits who take over a beauty salon. Knockabout humour very crude. Comedy fill-up for tough spots only.

SCREEN SNAPSHOTS. No. 87. American (U). 828 feet. Release not fixed.—Conventional fan short, in which Basil Rathbone is seen as a swordsman; Jean Arthur, as a judge of a dog show; and Revnell and West, the songwriters, as themselves. Jack Oakie acts as commentator. Compilation and photography up to standard. Good short of its type.

GENERAL F.D.

LAND OF INVENTION. British (U). 1,014 feet. Release not fixed.—Interest short, giving brief biographies of Macadam, Scott, Murdoch, Burns and Bell, Scottish inventors to whom all mankind are indebted. Treatment, commentary and photography smooth. Very good fill-up.

WESTERN WATERWAY. British (U). 963 feet. Release not fixed.—Picturesque and instructive travelogue, tracing the River Avon through Bath and Bristol to the docks of Avonmouth. A halt at Bristol adds to its itinerary and interest. Good short.

ULSTER. British (U). 1,102 feet. Release not fixed. —Interest short, describing the major industries of Ulster and emphasising the loyalty of Ulstermen to the Crown. Compilation imaginative and commentary and photography good. Good fill-up.

THE WATCHERS. British (U). 1,487 feet. Release not fixed.—Interest short, illustrating the meteorological duties and responsibilities and others of British coastguards. The editing is smooth, the subject timely, and the commentary clear. Good average short.

†*FOLLOW THE SUN. British (U). 978 feet. Release not fixed.*—Travelogue, photographed in Dufaycolor, describing a leisurely pre-war cruise to the Canary Islands, and the full itinerary on arrival. Subject and treatment are a trifle commonplace. Very ordinary fill-up.

PALMS AND PAGODAS. British (U). 1,528 feet. Release not fixed.—British Burma is the subject of this short, but it is too clumsily padded with dreary native dance sequences to arouse interest. To make matters worse the photography is drab. Not recommended.

M-G-M

THE GREAT MEDDLER. American (U). 965 feet. Release not fixed.—Impressive interest short, describing the birth in America of the Society for the Prevention of Cruelty to Animals and of the Society for the Prevention of Cruelty to Children. The subject is intelligently and authentically treated. Its appeal is profound. Outstanding featurette.

PLEASE ANSWER. American (U). 798 feet. Release not fixed.—Pete Smith novelty short, taking the form of a knowledge test. Presentation and commentary snappy. Very good novelty fill-up.

AMERICAN SPOKEN HERE. American (U). 946 feet. Release not fixed.—Novelty short, giving the origin of many of America's slick slang phrases. Presentation effective and commentary first-class. Good featurette for all classes.

†*OLD NEW ORLEANS. American (U). 775 feet. Release not fixed.*—Picturesque Fitzpatrick travelogue, photographed in Technicolor, revealing the old world charm of Louisiana City. Compilation, commentary and colour work first-class. Excellent featurette.

KIDDIE KURE. American (U). 972 feet. Release not fixed.—Amusing "Our Gang" comedy, telling how the youngsters cure a hypochondriac and, at the same time, safeguard the welfare of orphaned children. Gags bright and interpretation natural. Pleasing fill-up, particularly for family and juvenile audiences.

SEA FOR YOURSELF. American (U). 932 feet. Release not fixed.—Pete Smith novelty, taking for its subject underwater fishing. The treatment results in many thrills and a number of laughs. Commentary crisp and photography brilliant. Excellent novelty short.

†*PAPA GETS THE BIRD. American (U). 715 feet. Release not fixed.*—Clever and laughable cartoon, telling of the stormy relationship of a lazy Papa bear and his son. Gags bright and Technicolor photography brilliant. Outstanding cartoon offering.

MOONRAKERS. British (U). 1,541 feet. Release not fixed.—Travelogue covering the picturesque county of Wiltshire and its famous excavations at Avebury. Commentary instructive and photography very good. First-rate fill-up.

WHAT'S YOUR I.Q.? American (U). 768 feet. Release not fixed.—Pete Smith novelty taking the form of an intelligence test. Slick commentary adds to the fun. Very good novelty fill-up.

RETURN OF THE HORSE. British (U). 962 feet. Release not fixed.—Novel and topical featurette, showing the part played by the horse in the war effort. Subject appealing and scenery picturesque. Good fill-up, particularly for family halls.

GOIN' FISHING. American (U). 889 feet. Release not fixed.—Bright and amusing "Our Gang" comedy, describing the youngsters' adventures and misadventures during a fishing trip. Good family hall fill-up.

†*THE LONESOME STRANGER. American (U). 830 feet. Release not fixed.*—Harman cartoon, photographed in colour, giving a novel twist to the traditional bad man type. Gags and colour work good. Very good short of its type.

LET'S WANDER. British (U). 1,501 feet. Release not fixed.—Picturesque short, taking the form of a ramble of the English countryside. Scenery and photography particularly good. Attractive fill-up, particularly for good-class family halls.

PARAMOUNT

NATURE'S NURSERY. American (U). 875 feet. Released June 2, 1941.—Pleasant nature short, introducing happy close-ups of rabbits, foxes, blackbirds, and other denizens of the woods. Commentary and photography good Good family fill-up.

SNEAK, SNOOP AND SNITCH. American (U). 574 feet. Released June 9, 1941.—Lively and picturesque Max Fleischer cartoon, introducing characters from "Gulliver's Travels," and presenting them in a playlet. Good cartoon offering.

MOTOR-CYCLE STUNTING. American. 858 feet. Released June 16, 1941.—Grantland Rice sportlight, illustrating the many hectic forms of motor-cycling. The thrills are real, and all are caught by the camera. First-rate fill-up.

MY POP, MY POP. American (U). 634 feet. Released June 23, 1941.—Popeye short, introducing Popeye's ninety-nine year old dad. Gags good Very good cartoon offering

LISTEN TO LARRY. American (U). 908 feet. Released July 7, 1941.—Conventional dance band short, introducing Larry Clinton and his orchestra. Sound short of its type

THE TROUBLE WITH HUSBANDS. American (U). 947 feet. Released June 30, 1941.—Robert Benchley novelty, emphasising the many exasperating idiosyncracies and habits of the average wife. Will amuse both sexes First-rate novelty fill-up.

A MUSICAL COCKTAIL. British (U). 1,560 feet Released May 26, 1941.—Novelty musical featurette featuring Alfred Campoli and his orchestra. The programme displays wise selection. Sound British short.

RKO-RADIO

EASTERN INTERLUDE. British (U). 1,392 feet. Release not fixed.—Travelogue, taking the form of a visit to the island of Ceylon. The itinerary, which includes visits to temples, scenes of elephants at work and many forms of jungle life, is somewhat conventional, but adequate photography and commentary prevent interest from flagging. Sound quota short.

FIRED MAN. American (U). Featuring Leon Errol 1,803 feet. Release not fixed.—Lively domestic comedy, in which the star masquerades as a family man in the hope of getting sympathy, following the sack. The star is in good form. Good comedy fill-up for all classes.

DRAFTED IN THE DEPOT. American (U). Featuring Edgar Kennedy. 1,732 feet. Release not fixed.—Domestic comedy, in which the very much-married man resorts to subterfuge to go on a fishing trip. His plot fails, and its failure provides a good many laughs. Cheery comedy effort for the masses.

GROWING UP. American (U). 1,639 feet. Release not fixed.—Novelty short, introducing the Dionne Quintuplets. Dr. Dafoe comments on their physical well-being and they reply by singing "There'll always be an England." Pleasing fill-up, particularly for feminine audiences.

20th CENTURY-FOX

LAUGHING AT FATE. American (U). 838 feet. Release not fixed.—"Adventures of the Newsreel Cameraman" short, made up from clippings from newsreels. Every item is exciting, and the complete catalogue represents a novel and thrilling fill-up for all types of audiences.

FILMING THE FLEET. American (U). 813 feet. Release not fixed.—"Adventures of the Newsreel Cameraman" short in which the audience is taken on U.S. Fleet manœuvres. Fine camerawork and slick editing make this an exhilarating and timely featurette.

CONQUERING THE COLORADO. American (U). 966 feet. Release not fixed.—Another "Adventures of the Newsreel Cameraman" short, telling the story of Buzz Holmstrom, the only man to negotiate the Colorado River and its rapids in a home-made boat. Good scenery and commentary frame the thrills. First-class fill-up.

TRAILING ANIMAL STORIES. American (U). 785 feet. Release not fixed.—"Adventures of the Newsreel Cameraman" short introducing many animals, wild and otherwise, in effective surroundings. The subject is novel rather than thrilling, but nevertheless entertaining. Very good short for the family.

MOTOR MANIAC. American (U). 809 feet. Release not fixed.—"Adventures of the Newsreel Cameraman" short, describing and illustrating car and motor-cycle crashes. Its hearty and exuberant action is cleverly caught by the camera. Good stunt featurette.

THE BONE-BENDER PARADE. American (U). 770 feet. Release not fixed.—"Adventures of the Newsreel Cameraman" short, giving the lowdown on all-in wrestling. There are laughs as well as thrills, but the entertainment is for male rather than female audiences. Good fill-up for tough guys.

† In colour.

"Extra - Special"

BETTE DAVIS WALKS ON AS NURSE

New Cronin Film

AN extra, who is one of the screen's great stars, helped to launch "Shining Victory," from the play by A. J. Cronin, at the Warner Bros.' Burbank studios recently.

The Geraldine Fitzgerald-James Stephenson picture is Irving Rapper's first directorial effort. One of his studio friends, to wish him good luck, appeared as an extra in the opening scene. If you happen to recognise one of the nurses in the background when "Shining Victory" is screened it won't be surprising—her name is Bette Davis.

True-to-Life Casting

Edward G. Robinson, Ida Lupino and John Garfield are co-starred in "The Sea Wolf," shortly to be seen here, which Michael Curtiz directed from Jack London's famous novel.

A bit of true-to-life casting was that of Alexander Knox for the rôle of an author, for Knox, who is a well-known stage actor, is also a correspondent in Hollywood for the Canadian Press.

Ida Lupino and John Garfield are co-starred, too, in "The Gentle People," now in production at the Burbank studios.

"Affectionately Yours"

Dennis Morgan, whose work in "Kitty Foyle" has greatly enhanced his prestige, has been given a new contract by his home studio, Warner Bros. His current assignment at Burbank is the leading male rôle in "Affectionately Yours." Merle Oberon and Rita Hayworth are the objects of his affection, and Ralph Bellamy, James Gleason and George Tobias have featured rôles in support. Lloyd Bacon is directing.

Grant and Russell Teamed

Warner Bros. are closing deals for Cary Grant and Rosalind Russell, intending to team them in "The Man Who Came to Dinner," which Howard Hawks will direct.

A "Ministry of Films"

EDGAR GRANVILLE, N.L. Member for Eye, is to ask the Prime Minister this week if he will consider the setting up of a Ministry of Films, with the purpose of helping the Industry to organise itself on a sound basis and "enable this vital field of propaganda to play its full part in a total war."

Mr. Granville regards the R.A.F. as the biggest propaganda we have for overseas, and to present its achievements properly is one of the first duties the suggested Ministry could take over. In any case, he thinks its institution would relieve the already overburdened Board of Trade, which he told the KINE. "has always been a hard-hearted foster-parent" to the Industry.

The Rt. Hon. A. Duff Cooper, in Mr. Granville's opinion, would probably welcome the establishment of the proposed Ministry, and he feels that the Industry would, too. Unless Mr. Bevan calls up all the technicians the material for the Ministry will be available, and its work in co-ordinating the war effort of the kinematograph Industry would make it far more valuable than is possible in the present unorganised conditions.

Mr. Granville has no suggestion to make at present as to the head of the proposed Ministry, but is concentrating on showing the advantages of one central controlling unit for the many activities of our Industry.

R.A.F. FILM

Continued from page 3

decided, due to the many Service conditions that cannot lightly be set aside, that the camera crew would be drawn from serving members of the R.A.F. who had had previous experience with Technicolor camera. Both the flying crew and camera crew chosen for this dangerous task are now undergoing rigorous training ready for the flights.

The picture will also include colour motion picture records of operational flights over the Mediterranean, Italy, Africa and the occupied ports by the Fighter, Bomber, Coastal and Army Co-operational Commands by day as well as by night.

Every branch of Air Force duties is depicted in the film and the treatment combining them in screen form for entertainment purposes is now being prepared.

THRILLS AND JOYS OF CIRCUS LIFE

Scenes from the Technicolor production CHAD HANNA, which 20th Century-Fox is Trade showing to-day. The story deals with the human side of circus life, its drama and heart appeal, and stars Henry Fonda, Dorothy Lamour with Linda Darnell, John Carradine and Guy Kibbee

TRADE SHOW OFFERS—MARCH, 1941

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Bank Detective, The ...	General F.D. (Universal)	71 min.	U	6,495 ft.	W. C. Fields, Una Merkel, Franklin Pangborn	Capital star comedy booking for all classes. Safe for youngsters	Mar. 6, 1941	Not Fixed
Beyond To-morrow ...	RKO-Radio	82 min.	A	7,416 ft.	Charles Winninger, Richard Carlson, Jean Parker	Out-of-the-rut booking for other than industrials. Not for youngsters	Mar. 6, 1941	Not Fixed
Circonstances Attenuantes	Studio One F.D.	83 min.	A	7,700 ft.	Michel Simon, Suzanne Dantes	Good specialised hall booking. Not for juveniles ...	Mar. 20, 1941	Not Fixed
Comrade X.	M-G-M ...	89 min.	U	8,091 ft.	Clark Gable, Hedy Lamarr, Oscar Homolka	Excellent light booking. Nothing to harm the family...	Mar. 13, 1941	April 28, 1941
Ellery Queen, Master Detective	Columbia ...	67 min.	A	6,101 ft.	Ralph Bellamy, Margaret Lindsay, Charley Grapewin	Cast-iron programme for the masses. Safe for youngsters	Mar. 20, 1941	Not Fixed
Escape to Glory	Columbia ...	73 min.	A	6,602 ft.	Pat O'Brien, Constance Bennett, John Halliday	Excellent popular booking. Hardly suitable for youngsters	Mar. 13, 1941	Not Fixed
*Ghost Train, The ...	General F.D.	85 min.	U	7,658 ft.	Arthur Askey, Richard Murdoch, Kathleen Harrison	Cast-iron entertainment for the masses. Safe for youngsters	Mar. 13, 1941	Not Fixed
Hot Steel	General F.D. (Universal)	61 min.	A	5,490 ft.	Richard Arlen, Andy Devine, Peggy Moran	Good support for industrial halls. Not for youngsters...	Mar. 6, 1941	Not Fixed
Hudson's Bay	20th Century-Fox	94 min.	U	8,313 ft.	Paul Muni, Gene Tierney, Laird Cregar	Outstanding general booking. Great for the family ...	Mar. 27, 1941	Not Fixed
I Married Adventure ...	Columbia ...	65 min.	U	5,813 ft.	Mr. and Mrs. Martin Johnson	Very good booking for good and high-class halls. Great for the family	Mar. 20, 1941	Not Fixed
*Inspector Hornleigh Goes To It	20th Century-Fox	86 min.	U	7,863 ft.	Gordon Harker, Alastair Sim, Phyllis Calvert	Excellent popular booking. Safe for youngsters ...	Mar. 6, 1941	May 5, 1941
Margie	General F.D. (Universal)	60 min.	U	5,387 ft.	Tom Brown, Nan Grey, Mischa Auer	Capital light entertainment for the masses and family...	Mar. 6, 1941	Not Fixed
Married—But Single ...	Columbia ...	94 min.	A	8,398 ft.	Rosalind Russell, Melvyn Douglas, Binnie Barnes	Excellent light booking for all classes. Hardly suitable for youngsters	Mar. 20, 1941	Not Fixed
Mr. and Mrs. Smith ...	RKO-Radio	94 min.	A	8,310 ft.	Carole Lombard, Robert Montgomery,	Excellent light booking. Hardly suitable for youngsters	Mar. 6, 1941	Not Fixed
Mummy's Hand, The ...	General F.D. (Universal)	68 min.	A	6,126 ft.	Dick Foran, Peggy Moran, George Zucco	Good novelty support for the masses. Should not harm youngsters	Mar. 6, 1941	Not Fixed
*Old Mother Riley's Ghosts	Anglo-American	81 min.	U	7,400 ft.	Arthur Lucan, Kitty McShane, John Stuart	Cast-iron comedy booking for the masses. Great for youngsters	Mar. 27, 1941	Not Fixed
Port Arthur	Columbia ...	80 min.	A	7,266 ft.	Danielle Darrieux, Anton Walbrook, Charles Vanel	Star booking for the not too sophisticated. Nothing to harm youngsters	Mar. 20, 1941	Not Fixed
*Prime Minister, The ...	Warner ...	109 min.	U	9,833 ft.	John Gielgud, Diana Wynyard, Stephen Murray	Outstanding general booking. Great for the family ...	Mar. 13, 1941	Not Fixed
Remedy for Riches ...	RKO-Radio	66 min.	U	6,063 ft.	Jean Hersholt, Dorothy Lovett, Edgar Kennedy	Good popular entertainment. Excellent for youngsters	Mar. 6, 1941	Not Fixed
San Francisco Docks ...	General F.D. (Universal)	66 min.	A	5,972 ft.	Burgess Meredith, Irene Hervey, Raymond Walburn	Good two-feature programme proposition. Safe for juveniles	Mar. 6, 1941	Not Fixed
Sandy Gets Her Man ...	General F.D. (Universal)	64 min.	U	5,945 ft.	Baby Sandy, Stuart Erwin, Una Merkel	Capital general booking. Great for the family ...	Mar. 6, 1941	Not Fixed
Second Chorus	Paramount	83 min.	U	7,631 ft.	Fred Astaire, Paulette Goddard,	Box-office title and star booking for the masses ...	Mar. 20, 1941	Not Fixed
Son of Monte Cristo, The...	United Artists	102 min.	A	9,180 ft.	Louis Hayward, George Sanders, Joan Bennett	Cast-iron booking for the masses. Great for youngsters	Mar. 13, 1941	Not Fixed
*This Man is Dangerous	Pathe ...	81 min.	A	7,430 ft.	James Mason, Mary Clare, Margaret Vyner	First-rate thriller for the crowd. Hardly suitable for youngsters	Mar. 27, 1941	Not Fixed
Victory	Paramount	78 min.	A	7,004 ft.	Fredric March, Betty Field, Cedric Hardwicke	Excellent general booking. Not for juveniles ...	Mar. 27, 1941	Not Fixed
†Virginia	Paramount	109 min.	U	9,797 ft.	Madeleine Carroll, Fred MacMurray, Carolyn Lee	Very good general booking. Great for the family ...	Mar. 27, 1941	Not Fixed
World in Flames ...	Paramount	71 min.	U	6,432 ft.		Outstanding interest feature. Should not harm youngsters	Mar. 6, 1941	Not Fixed
You're Out of Luck ...	Pathe ...	61 min.	A	5,490 ft.	Frankie Darro, Mantan Moreland, Kay Sutton	Good two-feature programme booking. Nothing to harm youngsters	Mar. 27, 1941	Not Fixed
REISSUES								
*Gay Old Dog	Exclusive ...	62 min.	U	5,670 ft.	Edward Rigby, Moore Marriott, Ruby Miller	Reliable quota support for most halls. Nothing to harm youngsters	Mar. 13, 1941	Not Fixed
*Sister to Assist 'Er, A...	Exclusive ...	53 min.	U	4,836 ft.	Muriel George, Pollie Emery, Charles Paton	Good quota support for industrial spots. Safe for youngsters	Mar. 13, 1941	Not Fixed

WHAT'S RELEASED IN APRIL, 1941

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine" Review Date.
April 14	Before I Hang	Columbia ...	F. 3718	62	A	5,582	Boris Karloff, Evelyn Keyes, Bruce Bennett	1 12, 1 6 ...	Jan. 9, 1941
,, 21	Carolina Moon	British Lion (Republic)	F. 3646	64	U	5,750	Gene Autrey, Smiley Burnette, June Storey	1 6	Dec. 12, 1940
,, 28	Charlie Chan at the Wax Museum	20th Century-Fox	F. 3634	63	A	5,723	Sidney Toler, Sen Yung, C. Henry Gordon	1 12, 1 6 ...	Nov. 28, 1940
,, 28	Comrade X	M-G-M	F. 3859	89	U	8,091	Clark Gable, Hedy Lamarr, Oscar Homolka	1 48, 1 12, 1 6	Mar. 13, 1941
,, 21	Diamond Frontier	General F.D. (Universal)	F. 3638	70	A	6,330	Victor McLaglen, John Loder, Anne Nagel	1 12, 1 6 ...	Dec. 12, 1940
,, 14	†Down Argentine Way	20th Century-Fox	F. 3824	88	U	7,979	Don Ameche, Betty Grable, Charlotte Greenwood	1 48, 1 12, 1 6	Feb. 20, 1941
,, 14	Escape	M-G-M	F. 3710	104	U	9,341	Norma Shearer, Robert Taylor, Conrad Veidt	1 48, 1 12, 1 6	Jan. 9, 1941
,, 21	*Farmer's Wife, The	Pathe	Br. 3794	81	U	4,314	Basil Sydney, Wilfrid Lawson	1 12, 1 6 ...	Jan. 30, 1941
,, 21	Flight Command	M-G-M	F. 3834	113	A	10,397	Robert Taylor, Ruth Hussey	1 48, 1 12, 1 6	Feb. 27, 1941
,, 28	Flowing Gold	Warner	F. 3779	80	U	7,284	John Garfield, Frances Farmer, Pat O'Brien	1 48, 1 12, 1 6	Jan. 30, 1941
,, 7	Gallant Sons	M-G-M	F. 3768	76	A	6,845	Jackie Cooper, Gene Reynolds, Bonita Granville	1 48, 1 12, 1 6	Jan. 23, 1941
,, 28	Hold That Woman	Pathe	F. 3791	63	A	5,281	James Dunn, Frances Gifford, George Douglas	1 12, 1 6 ...	Jan. 16, 1941
,, 21	I'm Still Alive	RKO-Radio ...	F. 3547	70	A	6,492	Kent Taylor, Linda Hayes, Howard da Silva	1 6	Nov. 7, 1940
,, 14	Mexican Spitfire Out West ...	RKO-Radio ...	F. 3677	73	A	6,831	Lupe Velez, Leon Errol, Donald Woods ...	1 6	Dec. 19, 1940
,, 14	Michael Shayne Private Detective	20th Century-Fox	F. 3822	77	A	6,912	Lloyd Nolan, Marjorie Weaver, Donald McBride	1 12, 1 6 ...	Feb. 13, 1941
,, 7	Modern Hero, A	Warner	F. 3752	97	U	8,812	Pat O'Brien, Gale Page	1 12, 1 6 ...	Jan. 30, 1941
,, 14	No Time for Comedy	Warner	F. 3778	93	A	8,389	James Stewart, Rosalind Russell, Genevieve Tobin	1 48, 1 12, 1 6	Jan. 30, 1941
,, 7	†Northwest Mounted Police ...	Paramount ...	F. 3657	125	U	11,293	Gary Cooper, Madeleine Carroll, Paulette Goddard	1 48, 1 12, 1 6	Nov. 21, 1940
,, 7	Out West with the Peppers ...	Columbia ...	F. 3368	61	U	5,331	Edith Fellows, Dorothy Ann Seese ...	1 12, 1 6 ...	Nov. 14, 1940
,, 21	Philadelphia Story, The ...	M-G-M	F. 3798	112	A	10,087	Cary Grant, Katharine Hepburn, James Stewart	1 48, 1 12, 1 6	Feb. 13, 1941
,, 21	*Quiet Wedding	Paramount ...	———	80	A	7,242	Margaret Lockwood, Derek Farr, Marjorie Fielding	1 12, 1 6 ...	Jan. 30, 1941
,, 21	Road to Frisco, The	Warner ...	F. 3777	94	A	8,544	George Raft, Ann Sheridan, Humphrey Bogart	1 48, 1 12, 1 6	Jan. 30, 1941
,, 21	Sandy is a Lady	General F.D. (Universal) ...	F. 3622	63	U	5,760	Baby Sandy, Butch and Buddy, Tom Brown	1 48, 1 12, 1 6	Dec. 5, 1940
,, 14	Secret Enemy	General F.D. (Universal) ...	F. 3472	60	A	5,563	Richard Cromwell, Helen Vinson, Robert Armstrong	1 12, 1 6 ...	Nov. 7, 1940
,, 28	Seven Sinners	General F.D. (Universal) ...	F. 3704	83	A	7,810	Marlene Dietrich, John Wayne, Mischa Auer	1 48, 1 12, 1 6	Jan. 9, 1941
,, 14	So You Won't Talk !	Columbia ...	F. 3720	67	U	6,103	Joe E. Brown, Francis Robinson, Vivienne Osborne	1 12, 1 6 ...	Jan. 9, 1941
,, 7	Son of Monte Cristo	United Artists ...	F. 3894	102	A	9,187	Louis Hayward, Joan Bennett, George Sanders	1 48, 1 12, 1 6	Mar. 13, 1941
,, 14	*Spare a Copper	A.B.F.D.... ...	Br./Dr. 3667	77	U	7,072	George Formby, Dorothy Hyson, John Warwick	1 48, 1 12, 1 6	Dec. 12, 1940
,, 14	Three Men from Texas ...	Paramount ...	F. 3690	76	U	6,864	William Boyd, Russell Hayden, Andy Clyde	1 6	Dec. 19, 1940
,, 14	Yukon Flight	A.B.F.D.... ...	F. 3502	58	U	5,217	James Newill, Louise Stanley, William Pawley	1 12, 1 6 ...	Oct. 10, 1940
REISSUES									
April 7	*Old Mother Riley, M.P. ...	Butchers ...	Br./E. 2222	76	U	6,912	Lucan and McShane, Henry Longhurst ...	1 12, 1 6 ...	Nov. 21, 1940
,, 21	Rumba	Paramount ...	F. 11,348	70	A	6,382	Carole Lombard, George Raft, Lynne Overman	1 6	Dec. 12, 1940

Titles marked with an asterisk denote British Picture.

† In colour.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period February 19 to March 15. Films the names of which appear in italics are part of a series (or serials).

Title of Film	Registered by.	Maker's name	Length (feet).	No.
BRITISH.				
FEBRUARY 21.				
Musical Merrytone, No. 1	Exclusive ..	Hammer Productions.	1,156	Br. R. 3830
FEBRUARY 24.				
Dawn Guard	N.S.S. Productions.	Charter Film Productions.	576	Br. E. 3841
Faithful for Ever ..	Butcher's ..	Butcher's ..	1,500	Br. R. 3832
FEBRUARY 26.				
Atlantic	Avon Distributors.	G.B. Instructional.	2,395	Br. R. 3840
FEBRUARY 28				
Pathe Pictorial, Nos. 248 260.	Pathe	Pathe	878	Br. R. 3841
Pathe Pictorial No 251	Pathe	Pathe	878	Br./R. 3841
MARCH 3.				
252	.. ..	.. ..	789	Br. R. 3846
253	.. ..	.. ..	853	Br. R. 3847
FEBRUARY 28.				
Pathe Pictorial, Nos. 274 286				
Pathe Pictorial No. 274	Pathe	Pathe	853	Br. R. 3842
275	.. ..	.. ..	812	Br. R. 3843
276	.. ..	.. ..	894	Br. R. 3844
MARCH 4.				
The Ghost of St. Michael's.	A.B.F.D. ..	Ealing Studios	7,394	Br. Dr. 3856
MARCH 10.				
Pathe Pictorial, Nos. 248 260				
Pathe Pictorial, No. 254.	Pathe	Pathe	787	Br./R. 3858
The Thief of Bagdad..	U.A.	Alex. Korda ..	8,105	Br. Tr. 3861
MARCH 11.				
The Fine Feathers ..	G.F.D.. ..	British Films..	1,129	Br. R. 3868
MARCH 12.				
The Saint's Vacation..	R.K.O. Radio	R.K.O. Radio..	7,038	Br. Dr. 3882
MARCH 13.				
Freedom Radio ..	Columbia ..	Two Cities ..	8,377	Br. Dr. 3883
The Prime Minister ..	Warner ..	Warner ..	9,553	B. Dr. 3884
The Ghost Train ..	G.F.D.. ..	Gainsborough..	7,643	Br. Dr. 3885
MARCH 14.				
This England	Anglo-American	British National	7,650	Br. Tr. 388
Frills and Furbelows..	Columbia ..	British Foundation.	1,618	Br. R. 3888
Close to Earth.. ..	.. ..	.. ..	1,584	Br. R. 3889
FOREIGN.				
FEBRUARY 19.				
Action On Ice ..	20th Century-Fox	20th Century-Fox	846	F. 3819
Acquitted By the Sea	.. ..	.. ..	940	F. 3820
FEBRUARY 20.				
Call of the Wild ..	New Realm ..	Guarantee Picture Corporation.	4,400	F. 3821
Michael Shayne—Private Detective.	20th Century-Fox	20th Century-Fox	6,912	F. 3822
FEBRUARY 20				
Murder Over New York ..	.. ..	.. ..	5,851	F. 3823
Down Argentine Way ..	.. ..	.. ..	7,979	F. 3824
Top Notch Tennis ..	.. ..	.. ..	877	F. 3825
Over the Seven Seas ..	.. ..	.. ..	889	F. 3826
Clocking the Jockeys ..	.. ..	.. ..	948	F. 3827
Ride Kelly, Ride ..	.. ..	.. ..	5,270	F. 3828
Youth Will Be Served ..	.. ..	.. ..	5,991	F. 3829
FEBRUARY 24.				
Marx Brothers, Go West	M-G-M	M-G-M	7,227	F. 3833
Flight Command ..	.. ..	.. ..	10,397	F. 3834
The Letter	Warner	Warner	8,553	F. 3835
Honeymoon for Three ..	.. ..	.. ..	6,706	F. 3836
Tugboat Annie Sails Again.	.. ..	.. ..	6,901	F. 3837
Pied Piper Porky ..	.. ..	.. ..	637	F. 3838
Alex in Wonderland ..	.. ..	.. ..	1,245	F. 3839
FEBRUARY 28.				
City for Conquest ..	Warner	Warner	9,515	F. 3845
MARCH 3.				
Here We Go Again ..	Pathe	Monogram Pict.	5,452	F. 3848
Misbehaving Husbands ..	.. ..	Producers' Releasing Corp.	5,840	F. 3849
When Youth Conspires ..	.. ..	Monogram Pict.	7,199	F. 3850
Her First Romance ..	.. ..	.. ..	7,060	F. 3851
Let's Make Music ..	RKO-Radio ..	RKO-Radio ..	7,227	F. 3852
Little Men	.. ..	The Play's The Thing Prod.	7,593	F. 3853
Remedy for Riches ..	.. ..	RKO-Radio ..	6,063	F. 3854
Mr. and Mrs. Smith ..	.. ..	.. ..	8,510	F. 3855
MARCH 5.				
Arise, My Love ..	Paramount ..	Paramount ..	10,014	F. 3857
MARCH 10.				
Comrade X.	M-G-M	M-G-M	8,091	F. 3859
You, the People ..	.. ..	.. ..	1,915	F. 3860
Five Little Peppers in Trouble.	Columbia ..	Columbia ..	5,737	F. 3862
School Boy Dreams ..	.. ..	.. ..	521	F. 3863
On Guard	.. ..	.. ..	521	F. 3863
The Spook Speaks ..	.. ..	.. ..	5,616	F. 3846
The Lone Wolf Keeps a Date.	.. ..	.. ..	1,602	F. 3865
Nice Work If You Can Do It.	.. ..	.. ..	5,828	F. 3866
Trail of the Vigilantes	.. ..	.. ..	826	F. 3867
MARCH 11.				
Black Diamonds ..	G.F.D. ..	Universal ..	6,734	F. 3869
Hot Steel	.. ..	.. ..	5,491	F. 3870
Margie	.. ..	.. ..	5,511	F. 3871
Sandy Gets Her Man	.. ..	.. ..	5,387	F. 3872
The Bank Detective ..	.. ..	.. ..	5,945	F. 3873
The Mummy's Hand ..	.. ..	.. ..	6,405	F. 3874
San Francisco Docks	.. ..	.. ..	6,126	F. 3875
Junior "G" Men (Serial)				
Ep. 1. Enemies Within	.. ..	.. ..	1,645	F. 3877
Ep. 2. The Blast of Doom.	.. ..	.. ..	1,808	F. 3878
Ep. 3. Human Dynamite.	.. ..	.. ..	1,743	F. 3879
Ep. 4. The Blazing Danger.	.. ..	.. ..	1,641	F. 3880
Ep. 5. Trapped by Traitors.	.. ..	.. ..	1,844	F. 3881
MARCH 13.				
The Devil Bat ..	Pathe	Producers' Releasing Corporation.	6,132	F. 3886
MARCH 14.				
Old and New Arizona	Columbia ..	Columbia ..	879	F. 3890
Yankee Doodle Home	.. ..	.. ..	894	F. 3891
Community Sing No.36	.. ..	.. ..	933	F. 3892
MARCH 15.				
Circumstances Attenuantes.	Studio One ..	J. Bercholz ..	7,700	F. 3893

The registered length of the film "Variety Hour" (Br. 14447), notification of which appeared in the *Board of Trade Journal* of March, 1937, has been altered to 4,399 feet.

The registered length of the film "When Youth Conspires" (F. 3850) notification of which appeared in the *Board of Trade Journal* of March 6, 1941, has been altered to 6,400 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

We apologise for delayed publication—

but **The KINE YEAR BOOK**

for **1941**

IS NOW ON SALE

AN entirely new section dealing with Documentary Films is incorporated in the new edition, and as far as is humanly possible all corrections have been made to bring the information right up to date. Now, as previously, the Year Book may be considered as the reliable guide to the Industry and will be more indispensable than ever before.

CIRCUMSTANCES COMPEL AN INCREASE IN PRICE — WHICH IS NOW — IT IS WORTH MUCH MORE

20/-

KINEMATOGRAPH PUBLICATIONS LTD., 93, LONG ACRE, W.C.2

ALL STARS IN "BOOM TOWN"

Scenes from BOOM TOWN which M-G-M will Trade show on Wednesday afternoon. It presents a thrill-packed story of the oilfields, presented by a cast which includes Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr and Frank Morgan

Melody Offerings from British Lion

BIG NEW GROUP FOR TRADE SHOW

"Melody Ranch"

BROADCASTING ON OBVIOUSLY THE MOST POPULAR WAVELENGTH OF THE DAY—THE REMARKABLE SUCCESS OF "HIT PARADE OF 1941" DEMONSTRATES IN AN UNMISTAKABLE MANNER THAT THE KINEMA PUBLIC IS DEMANDING THIS TYPE OF LIGHT "ESCAPIST" ENTERTAINMENT—BRITISH LION'S LATEST TRADE SHOW GROUP OF REPUBLIC PRODUCT HAS FOR ITS MAJOR KEYNOTE—"MELODY."

Indeed, considerable interest is centred around the new Gene Autry picture "Melody Ranch," which will be Trade shown at the G.-B. private theatre on April 15 at 11 a.m. for this marks the elevation of pictures starring the world's most popular Western star to top feature category.

Produced at a cost of over $500,000, this Autry special has an all-star cast including Jimmy Durante, that inimitable "Schnozzle" of the screen. Ann Miller fresh from her greatest hit in Republic's "Hit Parade of 1941," and Mary Lee, George "Gabby" Hayes, Barton MacLane, Joseph Sawyer, Horace MacMahon, Jerome Cowan and William Benedict.

That Republic's assignment of Autry is timely is amply confirmed by the result of the recent *Motion Picture Herald* poll in which Gene was rated the fourth biggest box-office drawing star—preceded only by Mickey Rooney, Spencer Tracy and Clark Gable—the first time that a Western star has ever appeared in the first ten.

Another musical from this Republic group is "Melody and Moonlight," starring Johnny Downs and Barbara (Vera Vague) Allen, and supported by Jerry Coleman, Jane Frazee, Mary Lee, Frank Jenks, Claire Carleton and Jonathan Hale. Music and merriment are the chief ingredients of this offering, which presents a most refreshing array of songs and dances certain to please the most critical audiences. The Trade show, also at the G.-B. theatre, takes place at 11 a.m. on April 17.

New "Higgins" Treatment

The third picture of this group, "Meet the Missus," is a most ambitious picture of its type. Whilst depicting the latest adventures of the "Higgins Family," it presents an entirely new cast, with Roscoe Karns, Ruth Donnelly and Spencer Charters in the starring rôles, and George Ernest, Lois Ranson, Polly Moran and Astrid Allwyn in the supporting parts. "Meet the Missus" is the company's answer to the growing demand for human interest pictures portraying the American home. It will be shown on April 18 at 11 a.m.

"Bowery Boy" is the next in this group. Dennis O'Keefe, who has given such an excellent performance in "Girl from Havana," has been cast opposite Louise Campbell, with Jimmy Lydon, Helen Vinson, Roger Pryor, Paul Hurst and Edward Gargan as the supporting players. Tommy Lydon, a perfect type of the American boy of to-day, has been chosen to play the title part of this picture which will be shown at the G.-B. private theatre at 11 a.m. on April 21.

To wind up the group is "The Three Mesquiteers's latest offering, "Heroes of the Saddle," which features a thrilling rodeo exhibition and a strong plot, based on an original story by William Colt MacDonald. The Trade presentation is fixed for 11 a.m. on April 22.

Mary Lee as Star

Yet another forthcoming "melody" picture is "Barnyard Follies," a gay and new musical comedy hit. Mary Lee, who has for long been featured in Gene Autry's pictures as his "little chum," who has been promoted to stardom, plays together with Rufe Davis, June Storey and Ted Brouty, as well as a host of brilliant radio entertainers.

"Colorado" is the sixth picture in the group, starring Roy Rogers, singing cowboy star, who has rocketed himself into the top ranks of the screen cowboys. In the support of this gripping Western picture are George "Gabby" Hayes, Pauline Moore, Milburn Stone and Maude Eburne.

Gene Autry and Ann Miller in a scene from Republic's MELODY RANCH (British Lion)

Scottish News

Tribute to Glasgow Manager

HE MADE PATRONS FORGET THE BLITZ

Manager James Archer, of La Scala, Glasgow, was made the recipient of a handsome and surprise gift in the form of a gold propelling pencil mailed to him by "Seven most grateful patrons." This gift was sent with a letter asking Mr. Archer to accept it as a souvenir of how he entertained an audience of 156 during the first night of the Clydeside "blitz."

The letter which accompanied the gift said: "While entertaining a few friends this evening, some of whom were caught in the blitz, a discussion arose as to the various ways the public were treated at the different kinemas. It was only after hearing the experiences of others that we discovered how fortunate we were to be in La Scala. Although we didn't feel like singing, we did appreciate your songs to try to make us forget what was going on overhead."

Mr. Archer also received other expressions of commendation for the way in which his staff and himself catered for and entertained the overnight guests.

SUNDAY FILMS AT FORFAR

Pitlochry Wedding

Forfar Town Council have decided to permit kinemas in Forfar to open for one performance on Sundays outside Church hours.

Provost Hill said it was a controversial matter, and the magistrates had decided to consult the council.

It was stated by Rev. Mr. Bell that no one would have the slightest quarrel with the opening of the kinemas to troops who were far from home.

Pitlochry Manager Weds

Andrew Smith, manager of Pitlochry kinema, was married recently in Straloch Church to Miss Louisa M. M'Innes, daughter of Mrs. M'Innes, Kindrogan, and the late John M'Innes. The groom is a son of the late Mr. and Mrs. F. Smith, Crieff.

James Malloch, Crieff, was groomsman, and a reception was held in Enochdhu Hall.

Lodge Anima

Brethren are reminded that on Friday first a very special meeting will be held in the Masonic Chambers at two o'clock, when one or two very prominent people in the entertainment Industry are to be initiated. The R.W.M. Bro. W. Bendon anticipates and expects there will be a very hearty response to his special circular letter.

DEATH OF SCOTTISH PERSONALITY

Stuart Forbes

It came as a distinct shock to the Trade in Glasgow and the West of Scotland last Friday when it was learned that Stuart Forbes, one of the Glasgow personalities, had passed away that morning at his home in Gibson Street.

Mr. Forbes had been associated with the business for over a quarter of a century, previous to which he had had a long theatrical experience. He had been several years in America, during which he toured with Graham Moffatt and his Scottish repertory company.

In 1914 he became general manager for W. W. Thompson's circuit of halls, and when the "Palace" and other kinemas were taken over by Mr. McKelvie in 1922 Stuart continued as his general and booking manager.

Charter Master of Lodge Anima No. 1223, Stuart Forbes will ever be remembered for his sincerity of purpose, and no one can have any doubt but that the dignity and high standard attained by the Lodge was entirely due to its first Master.

At the funeral on Monday all sections of the Trade were prominently represented. The KINE. expresses on behalf of the Scottish Trade their deepest sympathy to his sorrowing widow.

Cashier Passes

Well known in Trade circles in the Shettleston district of Glasgow, the death occurred last week of Miss Lucy Durkan, who, for the past 17 years, had been cashier at the Palaceum.

S. McNickle, who has been manager of the Centre, Barrhead, has now changed his evening dress for Air Force blue.

KINEMAS ESCAPE

In Bristol's Latest Blitz

Though the last severe blitz on Bristol was widespread, local kinemas escaped fairly well, though one large house had a narrow shave, and would probably have been destroyed had it not been for the smart work done by firewatchers on the premises. In a suburban kinema a firewatcher was killed while on duty.

One of the luckiest houses in the city is near the centre, and though in each blitz Bristol has had buildings around it have been destroyed, it has been untouched. In the last attack buildings in the same street were destroyed, in fact, the premises adjoining were hit, but the kinema is still intact.

News Theatre's New Front

In an early blitz on Bristol, though the structure itself escaped damage, the News Theatre, Peter Street, had its glass front cracked and broken in places. In place of glass the front has now been done in cement of a lightish colour, and this will remain until after the war.

BRITISH HONDURAS FILM IMPORTS

Exempt from Surtax

The Board of Trade reports that it has received information that kinematograph films have been deleted from the schedule of surtax charges on goods entering British Honduras. Kinematograph films will carry their appropriate tax but will be exempt from surtax.

Canadian Export Prohibition

Among articles prohibited from export by the Canadian Government are aerial cameras and other types of military equipment containing optical elements, optical glass, and piezo electric and optical crystals.

The L.C.C. Education Committee has nominated Mrs. L'Estrange Malone as an associated member of a committee to be appointed by the Public Control Committee to inspect sex hygiene films.

VITAL AND TOPICAL SUBJECT

"The Ramparts We Watch"

TUESDAY'S TRADE SHOW

ARRANGEMENTS have been completed for the Trade presentation by RKO-Radio of "The Ramparts We Watch," the first full-length feature produced by the staff of The March of Time, which will take place at the Cambridge Theatre on Tuesday, April 8, at 2.30 p.m.

Already arousing keen anticipation in all parts of the country, "The Ramparts We Watch" contains vivid sequences from "Baptism of Fire," the German State-produced film of the conquest of Poland. It was this film that was shown in Belgium, Holland, Rumania and Norway prior to the Nazi invasion in an attempt to terrorise the diplomats and members of the public.

In producing the new film, all conventional kinematic art has been discarded. The locale is the streets, homes, schools and hearts of a typical democratic community during 1914-1918, and the diplomatic chambers, battlefields and rendezvous of the world powers from 1914 to the present day.

Fourteen hundred average people, of whom 73 have important speaking parts, re-live the profound national and human experiences of the American people in the first world war. The great figures of that conflict, and the later ones who have again led the world to war, enact their own parts on the screen.

Amateur Cast

None of the cast of the film had ever faced a motion picture camera before. Completely unprofessional, they were picked because they were to play, and in many instances had experienced the emotions they were asked to express.

"The Ramparts We Watch" will have a vital effect on the public. It offers, in full measure, drama, suspense, bright touches of humour and poignant romance. Designed to show as simply as possible the relation of the last war with this, it does the job with complete authority and with tremendous entertainment angles.

Enhanced Story Values

With the news of the Lease and Lend Bill still thoroughly arousing public enthusiasm, it is considered that the story values of "The Ramparts We Watch" has been considerably enhanced and will greatly add to the high box-office potentialities of the film.

"The Ramparts We Watch" has been shown with outstanding success in all parts of America, and has drawn eulogistic comment from the Press and leading public celebrities.

INSUFFICIENT STAFF AT CHILDREN'S MATINEE

Wombwell Prosecution

Under a summons for not providing sufficient staff at the Pavilion Picture Theatre, Wombwell, the proprietary company, Wombwell Entertainments, Ltd., was fined £5 and cost at Barnsley last week. Arnold Teal, manager, was fined 20s. and costs for aiding and abetting. Summonses for failing to keep gangways and exits clear were dismissed.

Inspector Lambert said that two police officers visited the Pavilion Picture Theatre, Wombwell, when a children's matinée was in progress. Several children were running about in the gangways. The officer saw only one male attendant posted at the exit door. The children were rather unruly and apparently not under sufficient control.

W. Winter, defending, said the regulations were intended for kinemas in an emergency. Three attendants, one male and two female, were controlling the children, and as there were other members of the staff there was no question of there not being enough attendants. The performance was finishing when the police entered and the exit doors were open. There was an unusually large attendance—816—but the hall could be emptied in less than 2½ minutes.

Teal said that he had a staff of six at the matinée and they had definite instructions how to act in an emergency. "It is practically impossible to keep children quiet when an exciting serial is on," he added.

UNCENSORED 16-mm. FILM SHOWS

Used as Anti-War Propaganda

In the House of Commons, on Thursday, Sir Waldron Smithers asked the Home Secretary whether he was aware that the Communists were using 16-mm. films, which were not subject to censorship; that they were magnifying them and displaying them in vans; and if he would take steps to stop this form of propaganda, which was directed against our war effort.

Herbert Morrison said he had no information that any films which could be described as propaganda directed against our war effort were being shown in the manner suggested, but he would be glad to consider any information which was in the hon. Member's possession.

E.N.S.A.'s 4,400 Film Shows

Audiences of the mobile kinema units controlled by E.N.S.A. amounted to 754,724 persons during ten months. Some 204,503 miles were covered to provide 4,404 shows to the Home Forces during this period.

Oswald Mitchell directing Ann Todd and Wilfrid Lawson in the Butcher-Signet production of DANNY BOY, to be Trade shown by Butchers at the Cambridge Theatre, on Wednesday, April 23, at 2.30 p.m.

BRITISH NATIONAL TAKES A BREATHER

Leslie Howard in PIMPERNEL SMITH, which has been completed for British National

6-Week Production Break

THE NEW SCHEDULE

INTERIORS on "Penn of Pennsylvania" are already finished, and but for a few exteriors now being shot the picture is completed. G. W. Parish, of British National, states that following the completion of this subject, the company will suspend production until John Baxter takes the floor at Rock Studios on May 21 with "The Common Touch." This will be the company's first rest since the outbreak of war, and Mr. Parish believes that after such extensive efforts on the part of all concerned, a break will be an excellent thing, giving the executives and staff time to discuss future plans.

Since the war, British National has spent over a quarter of a million and has an unbroken record of hits, including "Laugh It Off," "Contraband," "Old Mother Riley in Society," "Gaslight," "Old Mother Riley in Business," "This England," "Old Mother Riley's Ghosts," and still to be seen, "Love on the Dole," "Pimpernel Smith" and "Penn of Pennsylvania." This is a record in such difficult times of which anyone might be proud, and following so many months of such intensive activity a short breathing space is not only deserved but advisable.

Details about "The Common Touch" are not available, although a number of artistes have already been signed, and John Baxter hopes to put some big variety and radio attractions into the musical sequences.

Following immediately the first opportunity their variety bookings will permit, will come another Lucan and McShane "Old Mother Riley" feature, to be produced and directed by John Baxter. It is hoped to make this subject almost entirely on location, and among the suggestions being considered is to put the old lady on a farm or make her a bargee.

British National have a number of important story properties in their possession, and among other things it is to discuss these and review the company's progress that has prompted G. W. Parish to call a short halt.

Meanwhile, Anglo-American having trade shown "This England," "Love on the Dole" and "Old Mother Riley's Ghosts," will have its hands full making arrangements for trade showing "Pimpernel Smith" and "Penn of Pennsylvania," and planning the West End screening of "This England," due for showing about the end of April.

Eric Portman in a scene from 49TH PARALLEL, which Ortus is making at Denham. The shot is taken from the sequence when a German submarine is bombed and destroyed in Canadian waters

Robert Donat Signed

20th CENTURY SCOOP

Robert Donat has signed a contract with Twentieth Century to play the title rôle in their historical and spectacular film of the greatest statesman of his time, "Pitt the Younger."

This follows closely on the presentation of Twentieth Century's "Kipps," H. G. Wells' famous story starring Michael Redgrave, Diana Wynyard, Phyllis Calvert and Arthur Riscoe; and with "Once a Crook" shortly to be Trade shown by 20th Century-Fox makes the third large-scale production in their programme.

EALING'S FLEET AIR ARM PICTURE

"Ships with Wings"

The second of the important leading feminine rôles in Michael Balcon's "Ships with Wings," which Nolbandov is directing at Ealing Studios, has been filled by Ann Todd. Another addition to the cast is Hugh Williams, who has received leave from the Army to make the film. He is playing the part of a German espionage agent.

The cast also includes such top-rank stars as Leslie Banks, John Clements, Michael Wilding, Edward Chapman, Jane Baxter, Michael Rennie and Basil Sydney.

Nolbandov—associate producer on "Convoy," "The Proud Valley," and many other films, now emerging as a director for the first time—is making excellent progress.

The main scene was the Admiral's Christmas party, with a big ballroom dancing sequence consisting of thirty specially selected couples under the guidance of dance producer Nina Walton. John Clements and Jane Baxter in the foreground.

THE "ARK ROYAL" IS REPRODUCED

Memories of my 1939 visit to the actual *Ark Royal* at Portsmouth returned to me on the Ealing floors on Friday.

The main stage represented the between-decks of that famous aircraft carrier. Reproduction was conscientious and therefore not strikingly beautiful. On the set of "Ships with Wings" I met so many men in naval officers' uniform that it became difficult to distinguish actors from the handful of men from the Admiralty who were there to supervise meticulous accuracy of detail.

Leslie Banks, John Clements, Basil Sydney and Jane Baxter were at work on some strongly dramatic episodes, and Muiz Greenbaum had plenty of lighting manoeuvres with director Nolbandov.

Michael Balcon was full of enigmatic hints about the special shots for the picture that are being made in secrecy at Wembley.

"Ay Thang Yow" Starts

In Gaumont-British-Gainsborough's new comedy, "Ay Thang Yow," with Arthur Askey, Richard Murdoch, Moore Marriott and Graham Moffatt, directed by Marcel Varnel, Murdoch and Askey, in the sequences being filmed, pretend to be a butler and "wife" and enveigle themselves into the household of a rich woman to persuade her to put money up for a show. "Big" and "Stinker," trying to run a kitchen, are comedy highlights of the new production.

Latest additions to the cast include Forsythe, Seaman and Farrell, the popular radio artistes; Lily Morris, the famous variety star; Kathleen Harrison, Issy Bonn, Wally Patch, Felix Aylmer and Phyllis Morris.

The girl will be young Roberta Huby, attractive starlet of "Swinging the Gate" revue, and who will be remembered as one of the girls who sang "My Heart Belongs to Daddy" in "Black Velvet."

LESLIE HOWARD IN CANADIAN FOREST SETTING

"49th Parallel" Progress

Steady progress is being maintained on the Ortus production, "49th Parallel," at Denham. Michael Powell is now working on the scenes in which Leslie Howard appears.

Howard portrays Phillip Armstrong Scott, a pacifist, a dilettante, who talks about art, poetry and the foolishness of war, and who lives in the Canadian wilds.

For this sequence a magnificent reproduction of part of a Canadian forest was erected on stage 6. The foreground formed of trees and shrubs undulated down to a huge cave set in the face of the mountainside, and to the left swept the vast skyline of the Rockies.

It is in this natural setting that Scott receives his disillusionment, when his guests reveal themselves in their true guise as German sailors from the bombed submarine who are escaping across Canada to the U.S. border. Hirth (Eric Portman), after listening to Lohrmann reading some of Scott's pacifist writings, tells Howard that his real trouble is that he is a coward.

Michael Powell handled the scene admirably, but standing on the magnificent setting, one felt that the vastness of the Canadian forest gave emphasis to the words of the German and added a neutralness to the views of Howard. It is not often a set stars in a picture sequence, but this is an instance of the importance of correct background to a scene.

"HI GANG"

Starts at Lime Grove in June

The famous radio show, "Hi Gang," starring Bebe Daniels, Ben Lyons and Vic Oliver, is to be made into a film by G.-B. Gainsborough.

Production will commence early in June, with Marcel Varnel directing and Moore Marriott and Graham Moffett supporting the radio stars.

The announcement concerning production of this well known radio feature falls in line with Maurice Ostrer's aim to make G.-B. Gainsborough leader in up-to-the-minute comedy and musical feature films.

£40,000 Fire Damage at Whitefield

1350 SEATER IS BURNED OUT

Serious damage, estimated at £40,000, was caused by a fire at the Mayfair Kinema, Whitefield, near Manchester, on Friday night. The alarm was given by an A.R.P. message that the kinema was "showing a light." H. Woolf (manager) and A. Fouldes (chief operator) were quickly on the scene. All that remained of the auditorium when the fire was eventually extinguished by the fire brigade were a few pillars, charred wood and dozens of springs from the seats. Practically no damage was caused to the front of the kinema, booking office and operating box.

H. Woolf stated that the last house patrons left the theatre about 10 p.m., but he and a few more employees remained there until 10.40 p.m. There was no sign of anything wrong when he looked into the auditorium at the time. The cause of the fire was a mystery.

The Mayfair, which had accommodation for 1,350 persons, was the property of Essrow, Ltd., and was designed by Alastair MacDonald.

N.A.T.K.E. OPPOSES SUNDAY FILMS

Bolton Awaits Military Certificate

Bolton Watch Committee has decided that as there is no certificate furnished by the competent authority applying to Bolton under the Defence (General) Regulations, 1939, there is no point in considering the merits of Sunday opening.

The effect of this decision is that there is to be no regular opening of kinemas and theatres on Sunday in Bolton, at any rate for the present.

Messrs. Fielding and Fernihough, solicitors to the Bolton C.E.A., wrote to the committee stating that the association desired to obtain permission to open their theatres on Sundays, and asking the committee to receive a deputation on the matter.

Among communications submitted from five organisations opposing Sunday films was a resolution from the N.A.T.K.E.

STOCKPORT BAN

Sunday Music Licences Refused

Stockport justices have refusel an application for Sunday music and singing licenses for local kinemas. On behalf of the licensees, it was stated that the licences were required for the hours of 3 p.m. to 5.30 p.m. and 7 p.m. to 10 p.m.

The application had nothing to do with the exhibition of pictures on Sundays, permission for which would be sought from the Council.

A. E. Wright (director of Plaza, Stockport) chairman of the Cinematograph Proprietors Association, said the application had the united support of his association. The staff would be given double pay for the time worked on Sundays, and a day off.

There was religious opposition to the application.

Shirley Temple With M-G-M

TO STAR WITH ROONEY AND JUDY GARLAND

Confirmation of signing of a contract with Shirley Temple is given by Metro-Goldwyn-Mayer. The juvenile star reported at the studios on February 15, and a cable announces that her first picture will be the musical, "Babes on Broadway," which is going into production immediately. Mickey Rooney and Judy Garland will be co-starring with her. The producer will be Arthur Freed and the director Busby Berkeley.

WEEK-END FILMS FOR LONDON COLISEUM

The London Coliseum is now running week-end film shows. The first of these performances began last Saturday with "Destry Rides Again" and "It's a Date," two General Films' releases. Future presentations include such films as "The Drum" and "Storm in a Teacup."

Sam Harbour, the general manager, states that these shows are at the moment an experiment.

Ossett Corporation has obtained emergency Sunday kinema opening powers.

Kinema Hours

ESSEX SANCTIONS EXTENDED S.O. HOURS

In view of the lengthening hours of daylight, the Essex County Council, at their meeting at Chelmsford on Tuesday (April 1), decided, after consultation with the C.E.A., to permit the Sunday opening of kinemas during any one of the following periods: 1.30 p.m. to 7 p.m.; 2.30 to 8; 3.30 to 9; 5.30 to 11 p.m.

All the licensees in any borough or district must decide by agreement among themselves to open during one of these periods only; times of opening not to be varied more than once a month.

The council granted a licence to John William Ward, in respect of the Lido, Wivenhoe.

It was reported that the film "Amok," which has not been passed by the B.B.F.C., had been viewed, and the council had given permission for its exhibition in Essex, subject to the stipulation that no child under 16 was present.

LONGER TRADING FOR LIVERPOOL

First steps have been taken by the North-Western branch to secure the extension of hours during the summer months at kinemas in the Merseyside boroughs.

Application was made to the Theatres and Public Entertainments Committee of the Liverpool Justices on Friday for permission to keep Liverpool kinemas open until 10.30 p.m. on and after May 5 (when the summer time is extended to two hours) instead of until 9 p.m. as at present.

R. K. Milne, who made the application, said that picture theatres were now often obliged to omit Ministry of Information films and newsreels and to curtail supporting films in order to complete their programmes by 9 p.m. Factory workers could not get to the theatres in time to see the full programmes.

Permission was granted until August for kinemas to remain open until 10.30 p.m.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA" "MOY-OMNIA"
ERNEST • F • MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

The KINE YEAR BOOK
PRICE 20/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

The Observation Window

Experiments in Infra-Red

MORE FILM-PRINT DAMAGE

A Russian Stereoscopic Method

THERE has always been a fascination for the experimenter in the methods employed to photograph in the dark using infra-red. An experiment carried out and described by G. O. C. Hooft, in *Focus*, states that a hot object emitting invisible but no visible radiation was photographed by the use of the property of infra-red radiation of extinguishing phosphorescence.

A SURFACE coated with a phosphor suspended in lacquer was sensitised by exposure to light and then exposed in a camera for 10 minutes to the infra-red image formed by f/2.0 lens. The impermanent phosphorescent negative was transferred to an ordinary photographic plate by contact exposure for a half hour. A suitable phosphor is stated to be zinc sulphide contaminated with silver.

COMMENTS upon the condition of film prints when received at the kinema were made at the meeting of the Hants and Isle of Wight branch of the C.E.A. last week. This trouble seems to occur in waves, and is, no doubt, intensified by the unskilled, inexperienced and careless people now finding employment in the Industry.

ONE of the members stated that he had seen 11 reels of film so tightly wedged in an eight-reel container that it took an hour to get them out, and even then, with all the care expended, they were damaged. The fault appears to be in the lack of supervision in exchanges and in kinemas where cross-overs are worked. It should be impressed on every new worker in the Trade that the film is a fragile thing, and is capable of being more easily damaged than many of the commodities which possess a reputation for fragility.

"THIRD Dimensional Murder" is the title of a short melodrama made by M-G-M, in which that company has sought to enhance the thrills of melodrama by adding to its thrills that of stereophony. The anaglyph method has been employed as in Audioscopics, so that the thrills come right over, and into the auditorium. An advertisement in an American paper shows the audience with their red and green binocular eyepieces registering tenseness on their faces as they follow the picture's story.

STEREOSCOPY is still the goal which lures the inventor only to disappoint him by its uncommercial methods or its failure just at the threshold of perfection. A Russian inventor is the most recent claimant for recognition. His taking method is to shoot the scene with a mirror attachment capable of producing images as seen by two distinct eyes, project them on to a screen of wire like a gigantic harp, behind which is the screen proper. The screen upon which he demonstrated is of 30,000 wires, of a total length of 93¼ miles. No special eyeglasses are needed.

THE business of film production introduces us to some novel vocations and surprising processes. Few people would imagine, for instance, that is is possible to blow out a blazing gush of oil as one would blow out a candle. Yet this is done and is seen being done in "Boom Town," the M-G-M film, which is being Trade shown next week.

FIRE-FIGHTER Ford Alexander is the specialist who has done this thing scores of times, and he supervised the scene in which Clark Gable and Spencer Tracy shoot out a blazing gusher with nitro, operating on the dynamiter's principle that the blast will blow out the flame as a man's breath whiffs out a burning match. The two stars were swathed in burlap soaked with water. They approached the fire with a metal shield, meanwhile being drenched with the firehose; then they planted the TNT there, as near as possible, knocked over the screen and ran to safety while the "soup" exploded electrically. A more modern method is now employed, but the principle is the same.

J. BENSON.

PRESERVING FILM ARCHIVES FROM FIRE

A Cascade Cabinet Device

SOME S.M.P.E. EXPERIMENTS

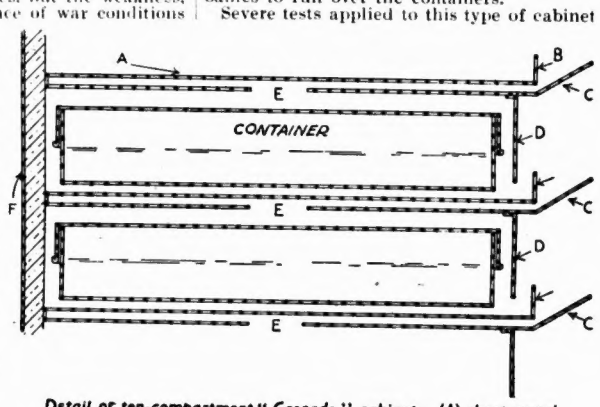
THE problem of film preservation, upon which many minds, both in this country and America, have been exercised during recent years, takes upon itself a new importance as a result of fires started by thermite bombs and other incendiary vehicles used in modern warfare.

Most of the recommendations which have been made by committees of experts have as part of film preservation methods a supply of water acting as a screen by which the film container is isolated in a pool in which it rests.

Water Shortage Problem.

Much thought has been expended upon the design of these types, but the weakness, judged by the experience of war conditions in this country, is that water mains, burst by a high explosive bomb are no longer useful as channels for the water to be supplied to the cabinets in which the film is stored.

Again, a direct hit by a high-explosive bomb, especially if it descends a lift shaft and explodes at the bottom, or as sometimes has happened, follows a horizontal path as it explodes, would wreck anything near at hand, and by the intense heat generated from incendiaries cause combustion of film material and fusing of building material.



Detail of ten-compartment "Cascade" cabinet: (A) sheet metal forming floor of compartment, (B) floodgate baffle, (C) divergence flange, (D) baffle, (E) aperture through which water falls on container, (F) door for the ten-compartment section. The sprinkler head is set above on the right

Water-checked Cabinets

Yet, in spite of these disadvantages, the cabinet system, whether protected by cascade or pool, still remains the best practice for the preservation of films which possess archival value.

The cascade type which was being experimented with over four years ago in America was so designed that water from a sprinkler head falling upon the top container of a series one below the other would cascade to and fro until all the containers were covered. The first type evolved had one drawback—that unburned films became overheated from the point of view of chemical preservation. This resulted from the fact that the column of heat enveloped all the cans before it reached the water sprinkler. Even after the water was released a certain amount of delay was occasioned before the cascading flow reached the affected container.

Sprinkler and Baffles

Improvement of the type was effected by diverting the heat from the containers by making solid incombustible shelves, and so planning that the heat reached the sprinkler head with less delay by a vertical compartment acting as a flue, the head being in the direct path of the rising heat.

The water, once released, was carried to the containers by deflectors operating with baffles vertically suspended, the stream entering between the deflector and the baffles to run over the containers.

Severe tests applied to this type of cabinet were looked upon as successful, as no film was ignited and there was no evidence of damage from water or overheating. Heat was generated during these tests outside the cabinet in a cubicle of hollow tile and brick.

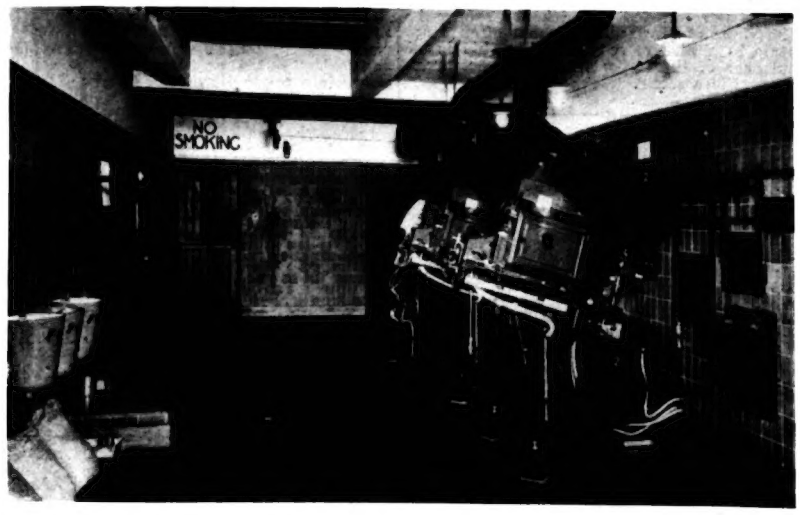
Nevertheless, as a further safeguard in case water supply failed, insulated shelves were constructed of ⅜-in. sheet asbestos, sheathed between metal, the ends of the metal being bent to serve as baffles.

Puddle-type Cabinets

The puddle-type of cabinet, experiments in which were not complete when a demonstration was given before the Society of Motion Picture Engineers last autumn, differs from the cascade type by preserving around each container a pool of water, whereas the cascade depends for its safeguard on water running continuously over the top of each container until the danger has entirely disappeared.

The puddle cabinet is more expensive to construct and maintain, and it is held by many authorities that when perfected it will reach a higher stage of efficiency than the cascade type.

THIS WEEK'S PROJECTION ROOM



The Regal, Streatham, London, S.W., an A.B.C. house, is equipped with RCA High Fidelity sound reproducing apparatus of P.G. 118a type, operating with Ross projectors

PUBLICITY
TRY
GIROSIGN
who maintain their
PRE-WAR EFFICIENCY
at their
PRE-WAR ADDRESS
Your Special Needs Catered for
GIROSIGN LTD.
90 WARDOUR STREET
LONDON, W.1
Tel.: GERRARD 3527 2336

POOL CARBONS

PATERSONS (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS A SPECIALITY
LARGE STOCKS IN HAND
ESTIMATES FREE
79 HOWARD ST. GLASGOW, C.1
TELEPHONE CENTRAL 5289

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

CHALLENGES TO MEMORY—FOUR SONS DOUBLED

REPORTS of exploitation efforts came to hand this week in greater volume than for some time past. This suggests that with longer hours of daylight, showmen are going out to win back the patronage of which the darkness and its dangers have robbed them.

EVERY endeavour to bring the Leslie Stuart picture, "You Will Remember" (British Lion), to the notice of potential patrons was made by Charles Smith, manager of the Odeon, Southsea, who, failing collaboration with the local Press (owing to shortage of space), concentrated upon music stores and the facilities afforded by his own kinema premises. Mr. Smith drew upon attractive colour posters for display in the Odeon still fitment in the foyer of the theatre. This asked the patron "Do You Remember?" and then promised him "You Will Remember," and this was followed with the titles of famous Leslie Stuart melodies. Another specially designed announcement—a double crown—was made for exhibition among a Leslie Stuart gramophone record display which occupied a full window in one of the largest radio specialists of the town. This firm loaned a radiogram which was installed in the entrance of the theatre and played the records of the songs featured in the film. This created considerable interest, which was increased by the exhibition of an album of Leslie Stuart songs which patrons were able to inspect at their leisure.

Pirated Music and Publicity

RECOLLECTIONS of one of the greatest controversies in the musical world were revived as part of the preliminary campaign arranged by Gerald Masters for the presentation of "You Will Remember" (British Lion) at the Odeon, Worthing. Leslie Stuart, the subject of the film, was one of the greatest sufferers from the pirated music ramp of the early 1900's, and Masters exhibited a comprehensive selection of some of the original pirated score sheets of Stuart's and other composers' numbers.

The fact that Leslie Stuart once had his seaside home, "Sunningdale," in West Worthing was an interesting angle which set a number of enthusiasts on the track to locate the exact whereabouts of the house. Manager Gerald Masters presented organist Gerald Masters in a week of organ interludes, preceding screening date, when a short lecturette about Leslie Stuart, his music, his fight to protect his royalties, and other details were included in the address, which was fully reproduced in the local Press.

Publicity and Public Duty

NOT only did S. Berwick, manager of A.B.C.'s Colchester Playhouse, achieve a first-rate piece of exploitation for "Four Sons" (20th-Fox), which was shown at his house, but he performed what may be regarded as a public duty in drawing attention to the many families in Colchester and district who have nobly answered the call of country and home. A fortnight prior to the play-date he arranged a display in the foyer, made from stock sheets and pasted on black canvas. Mothers of the town and district who have four or more sons serving were invited to view the film as the guests of the management. The affair was taken up by the local Press as a local event, and wide publicity was gained, with a gratifying effect on the week's business. But Berwick actually achieved something more than he originally intended, for he was able to bring to light from among the numerous families who answered the invitation some extraordinarily creditable records. For instance, it was revealed—it would probably otherwise have passed unnoticed—that one mother had eight sons who had joined up this war. Another has five sons serving and a daughter is in the Air Force. All the mothers were personally introduced from the stage by Berwick on specified evenings of the week, and needless to say their presence was the occasion for an ovation rarely heard from audiences on such occasions. Stills were also displayed in various shops in the town.

"Fruitful" Exploitation

A NOVEL form of publicity has been effectively employed by D. Newman Holdsworth, of the Lido, Hove, where a full-size plum tree erected in the foyer carries the announcement "Plums to Suit All Tastes!" while on the tree itself luscious-looking fruit carry the titles of forthcoming films and their stars. Slides, posters and Press publicity were all designed to emphasise the basic idea that while *fruit may be scarce you may enjoy these plums at the Lido.* The shape and colouring of plums have been used on every possible occasion, and thus patrons now associate this form with some outstanding attraction.

To complete the scheme several "fruity" interludes have been presented, being played by Mr. Holdsworth, who is also the theatre's organist.

Lake of Littleport

WAR Weapons Week also gave many openings to another showman, this time in the Eastern Counties. John E. Lake, manager of the Regal, Littleport, Cambridgeshire, took a prominent part in his town's effort—they have since made him Chief Warden, by the way—and on top of his civic labours was able to claim record figures for his hall one week, following up by doubling last year's totals the next week-end.

With the co-operation of Movietone News he made a big feature of the town's enterprise, and to-morrow, Friday, he will hand over to Ald. Thomas Peake, J.P., D.L., the film recording the historic week. This ceremony will take place on the stage of the Regal.

A telegram from R. G. Fisher, manager of the Empire, Leicester Square, congratulating him on the success of the first two days of the War Weapons Week, was, with his reply, exhibited and attracted great local interest, but his biggest achievement was, of course, the introduction of a newsreel unit to the town, and the presentation of the reel to the official archives.

Another good stunt was the presentation of the prizes on the Regal stage to the winners of the War Weapons Week Essay competition. This was organised with the active help of the *Ely Standard*, and as the first prize was awarded to a 13-year-old Czech refugee boy who two years ago could not speak a word of English, the local enthusiasm was very great. Needless to say, the Regal was packed out.

Bradford Poster Publicity

POSTERS displayed in prominent places about the theatre comprised the principal publicity angle adopted by Eric V. Walls, manager of the Regent, Bradford, for "Tomboy" and "Algiers." A quad crown in the foyer was worded: "There's a 'Tomboy' coming here—it's her first time in Bradford. What a terror! . . ."

For "Algiers" a quad crown sheet displayed a map of Algiers as a background with a picture of Charles Boyer, who features in the film, breaking through.

A small peepshow fixed up with the front was designed to represent a North African dwelling. The notice attached read: "What happens in the mysterious native houses of Algiers—take a look, it's free. Then make a note to see 'Algiers' for yourself. . . ."

Continued in next column

A SOOTHSAYER OF THE TWENTIETH CENTURY

NAGANA'S WONDERFUL VISION

An outstanding film can always be relied upon to bring a good business, but to have the experience of capacity houses because of a single variety turn is an event to be noted.

This record is claimed by Nagana, an astounding individual who prophesies events. He was booked for a week recently at one of the kinemas on the Emery Circuit, but his first performance was so amazing to the audience that subsequent performances were to packed houses of patrons eager to receive solutions to their own personal problems. This resulted in a contract to tour the whole circuit, and for this courtesy Nagana wishes to express his indebtedness to Denis Walls in control of the Emery houses.

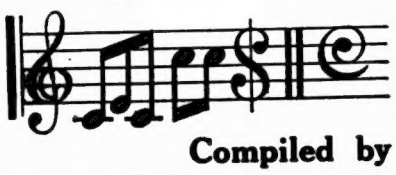
The remarkable gift which enables Nagana to foretell the future course of hostilities and afterwards are of such topical interest that his appearances are intensely popular wherever he is billed.

An Emblem of Love

LIONEL COLE, of the Regal, Halifax, had a smart stunt when he was showing "My Love Came Back" (Warner Bros.). Draping a window with white silk, he is exhibiting an *onion*, in solitary splendour, on a black velvet cushion, with a card bearing the name of the film. Not only was it the object of amusing comments, but it was the subject of a lesson in horticulture at the local secondary school. Like many other old showmen, Cole is taking advantage of the lengthening days which give him a chance to get busy without the risk of running foul of the police and the local regulations.

A TIP FOR ORGANISTS

An enthusiastic boost for a new Chappell number comes from George Senior, organist at the Ritz, Workington, Cumberland. The song is "Oh! What a Surprise for the Duce," and George Senior says, "I am featuring this all the week here and I have never had anything to surpass this yet. I am using vocal recording then audience singing with slides, which Chappell's have most kindly loaned to me.

"Monday night, last house, I had the 'lads of the village' yelling out the o-o-o-o-oh so long that one of our cashiers reported that the sirens were sounding.

FOR MAY 5 RELEASES

Compiled by A. W. Owen

"ARISE MY LOVE"
(Paramount)

CERT. A. 10,014 ft. Reg. No. F.3857. Reviewed in KINE. February 13, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Claudette Colbert, Ray Milland, Walter Abel.
ATMOSPHERE.—Comedy-drama and romance which illustrates vivid glimpses of the present war in Europe. Starting on a tragic note in Spain, it develops into romantic comedy and concludes in dramatic sequences when the Germans march into Poland.
ORGAN.—"Spanish Romance," Casanova (Chester), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2435 (symphony orchestra).

"INSPECTOR HORNLEIGH GOES TO IT"
(20th Century-Fox)

CERT. U. 7,863 ft. Reg. No. Br./Dr.3902. Reviewed in KINE. March 6, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Gordon Harker, Alistair Sim, Phyllis Calvert, Edward Chapman.
ATMOSPHERE.—Espionage comedy melodrama, the latest of this famous detective series, describing the famous Cockney detective and his assistant, who round up a clever gang of Fifth Columnists while they are acting as Army recruits to track down Army scroungers.
ORGAN.—"Premiere Petite Suite," Michell (Bosworth), No. 1, prelude, with adaptation from the orchestra piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1026 (orchestra).

"THE GHOST TRAIN"
(General F.D.)

CERT. U. 7,653 ft. Reg. No. Br./Dr.3885. Reviewed in KINE. March 13, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Arthur Askey, Richard Murdoch, Kathleen Harrison.
ATMOSPHERE.—Spectacular comedy thriller, a third screen version of the great stage success. The story is brought up to date and redialogued.
ORGAN.—"Choo-Choo," train fantasie, Reginald Foort (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.B.446 by the composer (organ).

"DR. KILDARE'S CRISIS"
(M-G-M)

CERT. A. 6,734 ft. Reg. No. F.3807. Reviewed in KINE. February 13, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lew Ayres, Lionel Barrymore.
ATMOSPHERE.—The sixth of the Kildare screen picture series, a story of human appeal and a combination of comedy, drama and pathos, illustrating a momentous crisis in the popular young doctor's career.
ORGAN.—Theme, prelude for series, "Mors et Vita" (Judex), Gounod (Novello), with adaptation from the "straight" organ arrangement.
NON-SYNC.—As organ, recorded on H.M.V. C.1969. (New Symphony Orchestra).

"BLACK DIAMONDS"
(General F.D.)

CERT. U. 5,419 ft. Reg. No. F.3870. Reviewed in KINE. February 27, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet
STARS.—Richard Arlen, Andy Devine.
ATMOSPHERE.—Heavy melodrama of heroic and dark deeds in the American coal country, with tragic mine thrills and a powerful climax.
ORGAN.—"Finlandia," Symphonic Poem, Sibelius (Chester), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1827 (symphony orchestra), or on H.M.V. B.D.665 (Reginald Foort, organ).

"PONY POST"
(General F.D.)

CERT. U. 5,375 ft. Reg. No. F.3767. Reviewed in KINE. January 23, 1941.
STARS.—Johnny Mack Brown, Fuzzy Knight.
ATMOSPHERE.—Period Western comedy-melodrama of romance and villainy in the early pioneer days, also containing some musical interludes and Redskin riding and fighting sequences.
ORGAN.—"Pony," Rixner (Keith Prowse), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8510 by Barnabas von Geczy's Orchestra.

"LADIES MUST LIVE"
(Warner)

CERT. U. 5,243 ft. Reg. No. 3750. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Wayne Morris, Rosemary Lane, Roscoe Karns, Lee Patrick, George Reeves.
ATMOSPHERE.—Romantic comedy, adapted from George M. Cohan's stage play, in which a not-so-wise-guy foolishly meddles in the affairs of a wealthy young friend's heart to his own undoing. Many of the sequences are in night-club settings and atmosphere.
ORGAN.—Short dance medley: (a) "Blueberry Hill," (b) That's for Me," and (c) "The World is Waiting for the Sunrise" (Victoria Publications), with adaptation from the professional vocal-piano copies.
NON-SYNC.—As organ, recordings: (a) Decca F.7711 (Billy Mayerl) and Rex 9896 (Billy Cotton's Band), (b) and (c) various March recordings.

MORGAN'S SLIDES Ltd.
STILL AT YOUR SERVICE
309, GRAY'S INN ROAD,
∴ LONDON, W.C.1 ∴
HENRY M.
KNOWS HOW and WHEN
Phone: TERminus 2536-7.

A New Element in the Cinema

PROPRIETORS, MANAGERS and BOOKERS

The **BOOM** *for* **BIG BUSINESS**

is the world's most astounding man

NAGANA

THE FAMOUS PROPHET

Now attracting full houses at every performance with his DARING PROPHECIES of WAR, PEACE and the DESTINY of NATIONS with SOLUTION of PROBLEMS PERSONAL to the AUDIENCE

HE'S TOPICAL and POPULAR
HIS PERFORMANCE BRINGS IN THE BOX-OFFICE RETURNS

Booked for one week, his first day's performances brought such phenomenal business he was at once booked up for a 16 weeks' tour of the circuit.

BOOK HIM NOW! *For vacant dates apply:*

FRED MARLOW - Variety Agent
19, GARRICK STREET, LONDON, W.C.2
Telephone - - - - - - - TEMPLE BAR 7046

KINEMATOGRAPH WEEKLY, Classified Advertisements

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional line.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 " " " 10
26 " " " 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

MANAGER REQUIRED.—STATE AGE, COPY REFERENCES AND PHOTO, SALARY REQUIRED. COMMODORE, ORPINGTON, KENT. PHONE 1000.

MANAGERS required for kinemas in Home Counties.—Age, copies of references, full particulars and salary to Shipman and King Circuit, 427, Cecil Chambers, Strand, W.C.2.

MANAGER required at once. Write, enclosing copies of references and full details of experience, together with salary required. G. Bravery, Regent Theatre, Poole, Dorset.

WANTED, Chief Operator or good Second; commence Monday next; safe area.—Phone or write wages and particulars to Mott, Cinema, Malmesbury, Wilts.

WANTED, experienced Operator, exempt military service; small West of England kinema. — State wages, experience, and send copies of references. V., Box 744, Kinematograph Weekly.

WANTED, first and Second Operators for the Eastville Hippodrome Co., Ltd.—Apply to The Metropole-de-Luxe Cinema, Ashley Road, Bristol.

OPERATOR required for country town, central Wales; comfortable position; safe area; B.T.-H. equipment.—Write, Bayliss, Chesterton, Bridgnorth.

WANTED, OPERATOR FOR SMALL HALL; KALEE, B.T.P.; REFERENCE, SALARY, ETC.—THE CINEMA, MARLBOROUGH, WILTS.

SECOND Operator wanted; W.E. equipment; safe area.—Apply, W., Box 745, Kinematograph Weekly.

ORGANIST, with knowledge of or willing to learn management, for South-East Coast town. — Write, details of experience, capabilities, and salary required, U., Box 743, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER (38); EXEMPT; FULLY CONVERSANT ALL BRANCHES; COMPETENT ELECTRICIAN AND PROJECTIONIST; MODERATE SALARY; ANYWHERE.—BERRY, 1, BIRLING STREET, EASTBOURNE, SUSSEX.

MANAGER, disengaged.—Gentleman, over military age; life experience; excellent qualifications and references; well educated and good appearance.—M., Box 735, Kinematograph Weekly.

MANAGER (or Assistant), theatre or kinema; 49; circuit experience; licensee, former professional; references, bond; clean record; anywhere North.—E., Box 729, Kinematograph Weekly.

MANAGER available for immediate engagement, London or suburbs; extensive experience all branches; excellent references; exempt military service.—N., Box 736, Kinematograph Weekly.

S. J. HOBBS, ONE OF THE BEST-KNOWN MANAGERS IN THE TRADE, NOW RECOVERED FROM INJURIES RECEIVED IN THE BIG RAID, IS OPEN FOR EMPLOYMENT; EVERY BRANCH, FROM OPERATING TO FRONT OF HOUSE; SUPER-HALLS, LICENSED BARS; PUBLICITY EXPERT AND 'A' WORKER; AGE 47.—OFFERS FIRST INSTANCE, 696, SEWALL HIGHWAY, COVENTRY.

EDDY G. CLIFTON, Showman-Manager, at liberty; age 39½; 12 years' super kinema experience; arrange variety acts; exploitation (member of Kine. Co. of Showmen); past 3½ years at Coronet, Small Heath, Birmingham; relinquished position at own request; interview any time; go anywhere, South preferred.—If you need a reliable worker, write, 84, Pershore Road, Birmingham, 5.

SITUATIONS WANTED (cont.)

SOLO Organist (exempt) disengaged; 10 years' experience; first-class interludes; will assist in managerial duties.—O., Box 737, Kinematograph Weekly.

GENTLEMAN (23), exempt, desires position as Assistant Manager.—Jack Corrigan, 35, Bay Tree Avenue, Grimsby.

VACANT.—Exp. Chief Operator seeks situation anywhere; W.E., B.T.-H. Plenum; excellent refs.; salary, £4 5s.—Operator, 18, Ritches Road, Harringay, London.

CHIEF Operator at liberty shortly; over military age; highest credentials; 20 years' experience; good theatres only. Also Second Operator vacant. Joint preferred. Offers invited to Operator, 57, Osterley Park View Road, Hanwell, Middlesex.

CHIEF Operator-Electrician, over 20 years' experience in first-class kinemas, desires position in first-class kinema in the North; country town not objected to but minimum salary £4 5s.; for city house up to £5 10s.—V., Box 720, Kinematograph Weekly.

OPERATOR, over military age, disengaged; £4 10s.—T., Box 742, Kinematograph Weekly.

KINEMA OPERATOR (SECOND) SEEKS POSITION; WILLING AND STRONG REFUGEE.—S., BOX 741, KINEMATOGRAPH WEEKLY.

FILM Distributors or Kinema Circuits.—Progressive secretarial post wanted by man (34), exempt medical grounds, in clerical post at present; shorthand-typist, linguist, knowledge book-keeping, trade experience, drive car.—W., Box 721, Kinematograph Weekly.

E. G. TURNER
ALL-METAL SCREENS • BEST LIGHT and SOUND
43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 1061-2.

THEATRE SEATS

WANTED, Second-hand Tip-up Seats (up to 950). Description, lowest price, R., Box 740, Kinematograph Weekly.

HAVE Your Damaged Seats Repaired by us. Estimates free.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

KINEMAS FOR SALE & WANTED

FOR SALE, KINEMA, N.E. SCOTLAND; 500-SEATER; PRICE £5,000.—PRINCIPALS WRITE, D., BOX 728, KINEMATOGRAPH WEEKLY.

KINEMA for sale in South London district; at present closed owing to war conditions; well equipped and furnished and ready to reopen without expense; long lease at reasonable rent and small premium. Apply, P., Box 738, Kinematograph Weekly.

A KINEMA wanted, about 1,200 seats, London or Home Counties.—Q., Box 739, Kinematograph Weekly.

FOR SALE AND WANTED

WANTED, Kine. Cameras, 35-mm. Debrie Super Parvo 180°, 35-mm. Debrie Parvo L., both with accessories and suitable lenses. Also Camera Motor, interlocked type, Ragonot, 220 volts. Give complete list of accessories and lens sizes when answering this inquiry and state where apparatus can be inspected.—F., Box 730, Kinematograph Weekly.

BUY AT ONCE ALL CINE. SPARES WHERE YOU CAN GET SOME IN PAIRS.
GEORGE PALMER'S CINE. GEAR AND SPARES ARE THE LARGEST VARIETY ANYWHERE.
WRITE, WIRE, CALL OR 'PHONE.
DON'T BE LATE, IT MAY BE TOO LATE.
PLAY FOR SAFETY FIRST—"*DO IT NOW!*"
GEORGE PALMER'S CARES ARE SPARES.
THE CINEMA SPECIALIST.
GEORGE PALMER.
89, WARDOUR STREET.
LONDON, W.1. GERRARD 4766.

WANTED, Carpet, new or second-hand, for kinema, approximately 35 yds. 54 in., 150 yds. 36 in., 700 yds. 18 in.—Apply, Carlton Cinema, Walthamstow. Larkswood 3582.

L.B. LOCKWOOD & CO
THEATRE FURNISHERS for
SEATINGS, CARPETS, DRAPERIES OF MODERN DESIGN
NEWALL ST WORKS — BRADFORD

STABLEFORD All-Metal SCREENS
FINEST LIGHT and SOUND
See and Hear it at the Cambridge Theatre
STABLEFORD ALL-METAL SCREENS LTD.
1, Stebbing St., London, W.11. Phone: Park 7682.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
Thur., April 3	10.30 a.m.&2.30 p.m.	Century	Chad Hannah and Short: The Red Cross in Action.	20th Century-Fox	Henry Fonda ...	—
.. .. 3	11 a.m. ...	G.B. Private T.	Dark Streets of Cairo	G.F.D.	Sigrid Gurie	—
.. .. 3	2.30 p.m. ...	G.B. Private T.	Rookies	G.F.D.	Lee Bowman	—
.. .. 3	2.30 p.m. ...	Cambridge ...	Kitty Foyle; and Short, Growing Up	RKO-Radio ...	Ginger Rogers	—
Fri.. .. 4	2.30 p.m. ...	Century	Kipps	20th Century-Fox	Michael Redgrave ...	U
Tues.. .. 8	11 a.m. ...	G.B. Private T.	Love, Honour and Oh—Baby ...	G.F.D.	Donald Woods	—
.. .. 8	2.30 p.m. ...	G.B. Private T.	Back Street	G.F.D.	Charles Boyer	—
.. .. 8	2.30 p.m. ...	Cambridge ...	The Ramparts We Watch; and Short, Put Put Troubles	RKO-Radio ...	———	—
Wed.. .. 9	2.30 p.m. ...	Cambridge ...	Boom Town	M-G-M	Clark Gable	—
.. .. 9	3.55 p.m. ...	Odeon	Major Barbara	G.F.D.	Wendy Hiller	—
Tues.. .. 15	11 a.m. ...	G.B. Private T.	Melody Ranch	British Lion ...	Gene Autry	—

BIRMINGHAM

Mon.. April 7	10.45 a.m. ...	Scala	Scattergood Baines	RKO-Radio ...	Guy Kibbee	U
Tues.. .. 8	10.30 a.m. ...	Paramount ...	Virginia	Paramount ...	Madeleine Carroll ...	U
.. .. 8	10.45 a.m. ...	West End ...	The Ramparts We Watch ...	RKO-Radio ...	———	—
.. .. 8	10.30 a.m. ...	Scala	Trial of Mary Dugan	M-G-M	Robert Young	—
Wed.. .. 9	10.30 a.m. ...	Paramount ...	Love on the Dole	Anglo-American	Deborah Kerr	—
.. .. 9	10.30 a.m. ...	Forum	Escape to Glory	Columbia... ...	Pat O'Brien	A
.. .. 9	10.45 a.m. ...	West End ...	Playgirl	RKO-Radio ...	Kay Francis	—

CARDIFF

Fri., April 4	11 a.m. ...	Odeon	Trial of Mary Dugan	M-G-M	Robert Young	—
Mon.. .. 7	10.45 a.m. ...	Olympia	Scattergood Baines	RKO-Radio ...	Guy Kibbee	U
Tues.. .. 8	10.45 a.m. ...	Odeon	Love on the Dole	Anglo-American	Deborah Kerr	—
.. .. 8	10.45 a.m. ...	Empire	The Ramparts We Watch ...	RKO-Radio ...	———	—
Wed.. .. 9	10.45 a.m. ...	Empire	Playgirl	RKO-Radio ...	Kay Francis	—
.. .. 9	11 a.m. ...	Olympia	I Married Adventure	Columbia ...	Mr. and Mrs. Martin Johnson	U

GLASGOW

Fri., April 4	10.45 a.m. ...	Paramount ...	Love on the Dole	Anglo-American...	Deborah Kerr ...	—
Mon.. .. 7	10.45 a.m. ...	La Scala	Scattergood Baines	RKO-Radio ...	Guy Kibbee	U
Tues.. .. 8	10.45 a.m. ...	Picture House ...	The Ramparts We Watch ...	RKO-Radio ...	———	—
Wed.. .. 9	10.45 a.m. ...	Picture House ...	Playgirl	RKO-Radio ...	Kay Francis	—
.. .. 9	10.45 a.m. ...	Regal	The Trial of Mary Dugan ...	M-G-M	Laraine Day	—

LEEDS

Fri., April 4	10.45 a.m. ...	Odeon	Victory	Paramount ...	Fredric March ...	A
Mon., .. 7	10.45 a.m. ...	Tower	Scattergood Baines	RKO-Radio ...	Guy Kibbee	U
Tues., .. 8	10.45 a.m. ...	Odeon	Virginia	Paramount ...	Madeleine Carroll ...	U
.. .. 8	10.45 a.m. ...	Scala	The Ramparts We Watch ...	RKO-Radio ...	———	—
Wed., .. 9	10.45 a.m. ...	Scala	Playgirl	RKO-Radio ...	Kay Francis	—
.. .. 9	11 a.m. ...	Ritz	Ellery Queen—Master Detective	Columbia ...	Ralph Bellamy ...	A
Thur., .. 10	10.45 a.m. ...	Odeon	Love on the Dole	Anglo-American...	Deborah Kerr ...	—
.. .. 10	10.45 a.m. ...	Tower	Trial of Mary Dugan	M-G-M	Laraine Day	—

LIVERPOOL

Fri., April 4	10.45 a.m. ...	Paramount ...	Victory	Paramount	Fredric March ...	A
.. .. 4	10.45 a.m. ...	Trocadero ...	The Trial of Mary Dugan ...	M-G-M	Robert Young	A
Mon., .. 7	10.45 a.m. ...	Futurist	Scattergood Baines	RKO-Radio ...	Guy Kibbee	U
Tues., .. 8	10.45 a.m. ...	Trocadero ...	The Ramparts We Watch ...	RKO-Radio ...	———	—
Wed., .. 9	10.45 a.m. ...	Paramount ...	Love on the Dole	Anglo-American...	Deborah Kerr ...	—
.. .. 9	10.45 a.m. ...	Trocadero ...	Playgirl	RKO-Radio ...	Kay Francis	—

MANCHESTER

Mon.. April 7	10.45 a.m. ...	Theatre Royal ...	Scattergood Baines	RKO-Radio ...	Guy Kibbee	U
Tues.. .. 8	10.45 a.m. ...	Gaumont ...	The Ramparts We Watch ...	RKO-Radio ...	———	—
.. .. 8	10.45 a.m. ...	Theatre Royal ...	Escape to Glory	Columbia ...	Pat O'Brien	A
Wed.. .. 9	10.30 a.m. ...	Theatre Royal ...	Married—But Single	Columbia ...	Rosalind Russell ...	A
.. .. 9	10.45 a.m. ...	Gaumont ...	Playgirl	RKO-Radio ...	Kay Francis	—
.. .. 9	10.45 a.m. ...	Odeon	The Trial of Mary Dugan ...	M-G-M	Robert Young	—
Thur.. .. 10	10.45 a.m. ...	Theatre Royal ...	Ellery Queen—Master Detective	Columbia ...	Ralph Bellamy ...	A

NEWCASTLE

Fri., April 4	10.30 a.m. ...	Odeon	Virginia	Paramount ...	Madeleine Carroll ...	U
.. .. 4	10.45 a.m. ...	Haymarket ...	The Trial of Mary Dugan ...	M-G-M	Robert Young	—
Mon.. .. 7	10.45 a.m. ...	Essoldo	Scattergood Baines	RKO-Radio ...	Guy Kibbee	U
Tues.. .. 8	10.30 a.m. ...	Essoldo	I Married Adventure	Columbia ...	Mr. & Mrs. Martin Johnson.	U
.. .. 8	10.45 a.m. ...	Queen's	The Ramparts We Watch ...	RKO-Radio ...	———	U
Wed.. .. 9	10.30 a.m. ...	Essoldo	Married—But Single	Columbia ...	Rosalind Russell ...	A
.. .. 9	10.45 a.m. ...	Odeon	Love on the Dole	Anglo-American	Deborah Kerr ...	—
.. .. 9	10.45 a.m. ...	Queen's	Playgirl	RKO-Radio ...	Kay Francis	—
Thur.. .. 10	10.30 a.m. ...	Essoldo	Escape to Glory	Columbia ...	Pat O'Brien	A

NOTTINGHAM

Fri., April 4	10.30 a.m. ...	Ritz	Virginia	Paramount ...	Madeleine Carroll ...	U
Mon., .. 7	10.45 a.m. ...	Elite	Scattergood Baines	RKO-Radio ...	Guy Kibbee	U
Tues.. .. 8	10.30 a.m. ...	Ritz	Arise My Love	Paramount ...	Ray Milland	A
.. .. 8	10.45 a.m. ...	Hippodrome ...	The Ramparts We Watch ...	RKO-Radio ...	———	—
.. .. 8	10.45 a.m. ...	Scala	The Trial of Mary Dugan ...	M-G-M	Robert Young	—
Wed.. .. 9	10.45 a.m. ...	Hippodrome ...	Playgirl	RKO-Radio ...	Kay Francis	—

SHEFFIELD

Fri., April 4	10.45 a.m. ...	Cinema House ...	The Trial of Mary Dugan ...	M-G-M	Laraine Day	—
Mon.. .. 7	10.45 a.m. ...	Union Street ...	Scattergood Baines	RKO-Radio ...	Guy Kibbee	U
Tues.. .. 8	10.45 a.m. ...	Cinema House ...	The Ramparts We Watch ...	RKO-Radio ...	———	—
Wed.. .. 9	10.45 a.m. ...	Cinema House ...	Playgirl	RKO-Radio ...	Kay Francis	—
Thur.. .. 10	10.45 a.m. ...	Cinema House ...	Second Chorus	Paramount ...	Fred Astaire	U

INDEX

Covers. 1. Metro-Goldwyn Mayer Pictures, Ltd.
2. RKO-Radio Pictures.
4. Classified Advertisements. Tabulated Trade Shows.

	PAGE
General Film Distributors	i-viii
Girosign, Ltd.	24
Lockwood, L. B., and Co.	26
Morgan's Projected Publicity	23
Moy-Omnia	23
Nagana	26
Paterson, Ltd.	24
Pool Carbons	24
RKO-Radio Pictures	12 & 13
Stableford All-Metal Screens, Ltd.	26
Turner, E. G.	26
Twentieth Century-Fox	7 & 8

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.2.
April 3, 1941